

Monthly

On the Fast Track

Women Entrepreneurs
On the Rise



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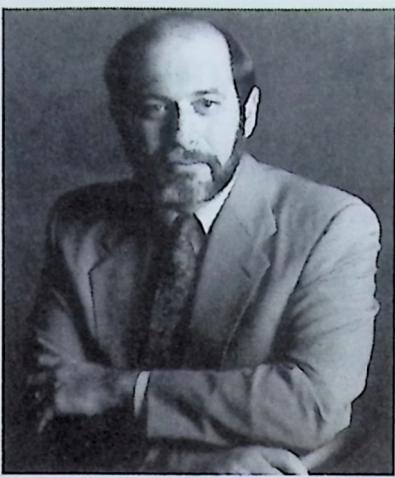
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Folk duo Trout Fishing in America performs this month in Redding. See Artscene.



Steve Gillette and Cindy Mangsen perform this month in Ashland. See Artscene.

ON THE COVER

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Ashland's Barbara Allen personifies the new breed of women entrepreneurs. Allen started her first business, the Campus Drive-In, at the age of twenty, and has built numerous successful businesses, including Home Lenders Mortgage and Coldwell Banker Barbara Allen Real Estate. See cover story page 8. Photo by Christopher Briscoe

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JEFFERSON Monthly

MARCH 1996

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FEATURES

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TUNED IN

Ronald Kramer

Different Voices?

I teach classes in broadcasting occasionally and recently was in a spirited discussion with students in a class devoted to the history of mass media. While the U.S. has never really had a very well-defined national mass communications policy, this nation's major legislation in the field tends toward the views that local content and control is desirable in broadcasting and the more media channels we have, the better the nation is served. At least that seems to be what the federal government has believed.

While pursuing those objectives throughout most of the twentieth century, the federal government has been particularly desirous of stimulating diverse ownership of mass media channels. Over the years the government has aggressively pursued litigation to achieve such objectives—such as forcing NBC to sell one of its two radio networks in 1943, forcing the motion picture studios to sell their holdings in local theaters, and limiting the ownership of broadcast stations by newspapers. At other times the government has foiled prospective mergers which arguably might have created undue concentration of media control by “fussing” over such proposals and discouraging the parties in the process.

Set against this fairly consistent seventy year backdrop of commitment to diversity, the nation has also aggressively pursued a policy of stimulating the growth of media channels. First, radio grew to hyperannuated levels and created so many radio stations that many did—and still do—operate at a loss. Next, television growth was stimulated with the addition of many stations on UHF and later with Low Power Television

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EXISTING MEDIA SYSTEMS'
AUDIENCE LEVELS.

Stations (LPTV) outlets. Cable, which began with channels you could count on your fingers, now carries channels which number in the hundreds, and the government is pro-

moting the addition of broadcasts via satellites—and various compression techniques—which could again create exponentially inflated television sources.

Of course, there are only so many hours in a day and unless we achieve a national birthrate considerably higher than we have now, the existence of so many media sources has tended to come at the expense of the pre-existing media systems' audience levels. Loss of audience through this “splintering” effect usually causes some economic hardship which frequently shows up

in less investment in programming and, ultimately, lower quality programming.

What is particularly fascinating, however, is the effect of such diversification upon concentrations of media ownership and the reaction of the federal government to that question. When the pre-existing media start to hit “hard times” from the increased concentration stimulated by government, the argument is made that restoration of economic stability requires relaxing the limits on media concentration. Where the government went to court in 1941 to limit the number of stations in one community which any individual could own, the economic difficulties facing local radio markets has resulted in the loosening of this limitation (and the number of stations which any one party can own in the nation) in the 1990's. Presumably, the argument is that the “new” diversity will be created by the multiplicity in ownerships of the “new” media channels which produced the problem.

But will it?

Let's look at the cable industry. Held out in the 1960's as a bright new media horizon, cable was touted as the advent of “narrow-casting” under which individual channels would be available full-time to present opera, blues, instruction and a host of other program services not much available on commercial television. No one to my knowledge has claimed that channels devoted to re-runs of 30-year old off-network series would abound. While cable didn't fully achieve these goals, it did have a very diversified ownership. Since the government also limited the degree to which broadcasters could own cable systems, cable also represented a somewhat different “voice” in society.

But what changes have thirty years wrought? The small and medium sized cable operators who built their systems from the ground up have largely sold out to a few mega-sized companies. Those companies have tended to make heavy stock purchases in other entertainment-related companies such as film studios. Where the government went to court in the late 1940's to force the film studios to divest themselves of the exhibition side of their business (the movie theaters), no one now blinks an eye when cable system's purchase ownership interests in movie studios. The major mass communication companies are now in the process of merging with computer interests in anticipation of the merger of the cable, computer and broadcasting industries.

So, the timeline runs like this:

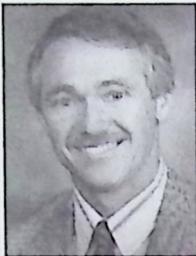
- 1 Force diversified ownerships out of a belief that democracy is best served by maintaining a multiplicity of voices.
- 2 Overstimulate the development of existing media channels and threaten the economic stability of those industries.
- 3 Stimulate the development of new media channels.
- 4 Observing the economic difficulties faced by pre-existing media, allow concentrations of control previously ruled poor public policy in order to allow sufficient economic efficiency to permit the survival of those industries.
- 5 Allow the newer, unregulated media industries (only broadcasting is effectively regulated) to enter mega-mergers concentrating the control of “local” media outlets in the hands of a few national corporations.

Any bets on how diverse the 21st century media environment will be—and who will control it?

CONTINUED ON PAGE 33

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SPEAKING OF WORDS

Wen Smith

Hammered Grammar

A solid-brass paperweight stands on my wordshop desk in the form of an anvil. My father gave it to me when I was about seven years old. He didn't say it, but now I understand that the anvil was to remind me that I'm a Smith, or perhaps even more important, a smith.

Traditional smiths, like gold-smith Benvenuto Cellini, silver-smith Paul Revere, or the once familiar village blacksmith, crafted works of art or utility (or both) using hammer and tongs.

The closest my dad ever got to that was when he worked in a munitions factory during World War II. His medium was gunpowder, not silver or gold. And I in my own time came to another medium, language. At age twelve, I bought myself a typewriter and set out to become a wordsmith.

Wordsmiths often hammer parts of speech into works of beauty, as other smiths shape silver or gold. But too often a glancing blow leaves clarity to be desired. When I find such blunders in my own work, I try to hammer them out before the shoes go on the horse. Most of us wordsmiths, of course, try to do the same.

One plague of our trade is sloppy word order. I could cite many such goofs of my own, but let me point to some I've found in the recent work of others.

William Safire of the *New York Times* is the fellow who recently called the first lady a "congenital liar." He cited, among other examples, her claim that she had not concealed evidence in the matter of Vince Foster's death. Safire wrote that "her closest friends and aides . . . may have to pay for supporting Hillary's lie with jail terms."

Supporting the lie with jail terms? No, Bill didn't mean that. He meant the friends "may have to pay with jail terms for having supported her lie."

Another blooper of the same sort comes from Paul Harvey, who writes in a recent column that "any parents who lose a son in Bosnia should sue everybody who voted yes for 'wrongful death.' "

Well, of course, nobody voted yes for wrongful death. Harvey meant to say the parents "should sue for 'wrongful death' everybody who voted yes."

Wordsmith Harvey's hammer strikes his thumb again when he says keeping troops in 20 other nations "is an insult to you who pays the bills."

"You pays the bills"? No, careful wordsmithing calls for "you who pay the bills."

My dad's anvil paperweight reminds me daily how demanding is the craft. A faulty blow of the grammar hammer (or a careless slip of the tongs) and I slip from craftsman to hack in spite of myself.

Now, mind if I go back to the beginning of this essay and make a new start? I wrote that "a solid-brass paperweight stands on my desk in the form of an anvil." But, you see, I have a paperweight, not a desk, in the form of an anvil. So let me put that opening sentence back into the fire and rehammer it like this: "A solid-brass paperweight in the form of an anvil stands on my wordshop desk."

Thanks for the gift, Dad.



Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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- Election of Officers

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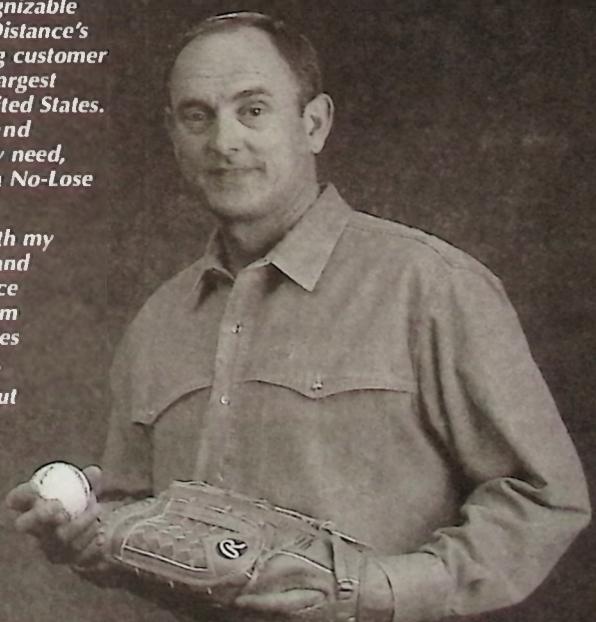
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JEFFERSON OUTLOOK

Russell Sadler

A Race With No Winners

It was Ron Wyden's race to lose. He almost succeeded. The mail ballot with its extraordinary high turnout is the reason Wyden is about to take the oath instead of Gordon Smith.

These observations are the result of the inevitable calculus of present Oregon politics. Some 45 percent of Oregon voters are registered Democrats, about 38 percent are Republicans. The rest are independents with little in common but their independence. Those numbers make Oregon's statewide elections an uphill climb for any Republican. This demographic reality has existed since the end of World War II, yet Oregon Republicans repeatedly have won statewide office. Wyden is the first Oregon Democrat to sit in the U.S. Senate since Bob Packwood defeated the late Wayne Morse in 1968.

Oregon Republicans won statewide office repeatedly because the party nominated candidates like Sen. Mark Hatfield, the late Gov. Tom McCall, even Sen. Bob Packwood before his fall from grace. You can call these Republicans moderates, liberals, Oregon Republicans, mavericks—the labels really don't matter. They had the personal charisma to attract independents and disaffected Democrats. They convinced voters with weak party loyalties they could represent even the people who did not always agree with them. In a state where voters pride themselves on "voting for the candidate, not the party" this broad-gauged appeal was the ticket to consistent Republican victories.

The Oregon Republican Party has marched to a different drummer in recent years—steadily away from the Oregon political tradition that allowed minority party candidates to hold statewide office. Captured by the Christian wing of its party and heavily influenced by new members from Southern California, the Oregon Republican Party now nominates candidates further to the right than at anytime since World War II. Unable to attract the independents and Democrats they need to win, Oregon Republicans adopt negative cam-

paigning seeking to drive voters with weak party loyalties away from the polls in disgust, then get out the vote of partisan true believers so they can win a plurality in low turnout elections. The mail ballot frustrated this emerging strategy.

Oregonians did not behave according to the theory. Despite the heavy negative advertising few voters took a walk. Many non-affiliated voters refused to be driven from the polls. About 47 percent cast ballots—that is high for independent voters because negative advertising reinforces their already low opinion of politics. About 70 percent of registered Republicans and Democrats cast their mail ballots. The turnout of the Republican true believers kept Smith close but the large number of voters with weak or non-existent party affiliation and Democratic faithful allowed Wyden to stagger by with a bare plurality in a high turnout election.

This special election was less a referendum on Newt Gingrich and the Congressional leadership's ideological agenda than it was a repudiation of the epidemic of negative advertising. The smart money on the Potomac declared Wyden "toast" three weeks ago when he announced he would "go positive" and take his negative ads off the air. The conventional wisdom among self-proclaimed campaign "experts" holds that candidates who do not respond in kind to negative advertising lose elections. Wyden showed "it ain't necessarily so."

I content Oregon really didn't have an election. It looked like an election. Two candidates ran for office. Nearly two-thirds of the eligible voters cast their ballots. One candidate barely got more votes than the other and will shortly take the oath of office in the U.S. Senate. But did we just go through the motions of democracy?

While Ron Wyden and Gordon Smith were plastering the media with mud, Congress locked out their employees twice, the California Assembly repealed the eight-hour day, AT&T laid off thousands of employees and the Commerce Department reported a slowing

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economy and continuing income decline for the people who do the work of our society.

Why didn't the candidates talk about the government policies that cause this insecurity and decline in the standard of living? Elections are supposed to be a two-way street—a mediating device between the governed and their governors. Elections are supposed to be the place the governed discuss our discontents with the people we have chosen our governors. Elections are the place we develop a consensus about what concerns us and build public support for solutions elected officials must seek when they take office. This is not abstract political theory. It is the way elections must work if we are to have responsive government in a democracy.

But not even elections serve their traditional function any more. Elections have become shrieking matches where grossly over paid hired hands deploy the basest techniques of the public relations arsenal to rip the scabs off old wounds in a relentless effort to extract one more angry vote from a frustrated and angry electorate so a candidate has one more tumultuous term to do his campaign contributors' bidding.

No one won this election. Like most people with wealth Gordon Smith thought spending money on politics would get him his way just as it often does in private life. The always energetic Smith looked drained the day after his defeat. He lost weight. He blew a million dollars of his own money. He still lost. His indulgence in negative advertising permanently stained—perhaps destroyed—a promising career.

Wyden squandered a 15-year reputation as an effective Congressman. Wyden's problem was not that he missed questions on KOIN's Cute Quiz. The most knowledgeable candidate—Norma Paulus—only got half the questions right. The problem is that Wyden didn't have the guts to guess. He sat feebly on the fence, terrified to take a stand. If Wyden continues this feckless fence-sitting during the next three years he will lose the lease on his Senate seat when it comes up for renewal in 1999.

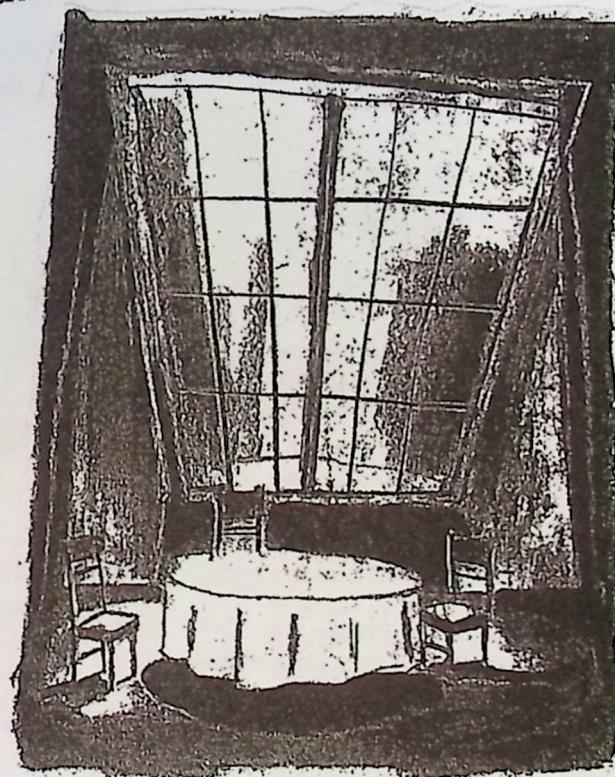
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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can provide instant feedback about Russell's commentaries via his Web site.



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On the Fast Track

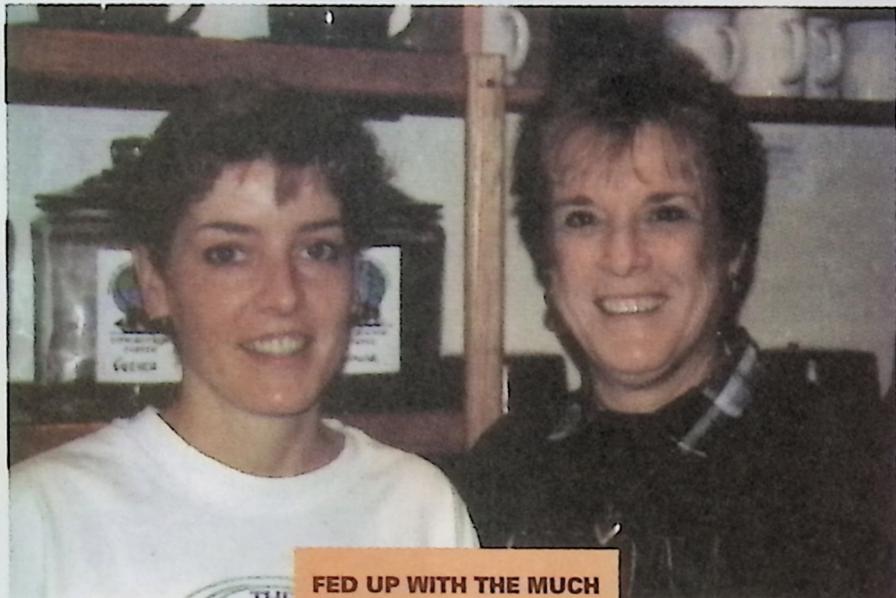
Women Entrepreneurs on the Rise

Find something you love to do, and then make money at it." Twenty-five years ago, Ginny Walsh took her mother's advice to heart, and did just that. With a background in medical assistance and an interest in "body mechanics," Ginny taught herself to sew, taking classes in design and couture along the way. Calling herself a "people watcher," Ginny noticed the tugs and pulls people made to adjust off-the-rack clothing that didn't fit quite right, and crafted the idea of designing comfortable clothes on an individual basis. In 1988, she successfully launched her own custom tailoring business, Creative Adaptions Fashions, and is still in business today. Having created a vocation that suits her emotionally, mentally and spiritually, Ginny decided to share the wealth by sharing her time and experience. As current president and state representative of the Rogue Valley Chapter of Women Entrepreneurs of Oregon (WEO), Ginny Walsh is dedicated to helping other women find a similar niche for themselves.

And they are.

Fed up with the much mystified glass ceiling of the corporate environment, seeking better paying jobs contoured to the rest of their lives, record numbers of women are going into small business—and making a go of it.

Andrea Gatov has been in business for herself for most of her life. "I've rarely worked for others, maybe six months at a time here and there," says Gatov. "I do things well, so why not just do them?"



FED UP WITH THE MUCH MYSTIFIED GLASS CEILING OF THE CORPORATE ENVIRONMENT, SEEKING BETTER PAYING JOBS CONTOURED TO THE REST OF THEIR LIVES, RECORD NUMBERS OF WOMEN ARE GOING INTO SMALL BUSINESS—AND MAKING A GO OF IT.

themselves; they are tired of relating to a boss; or they may be seeking more control over the direction of their careers. Some, though they are in the minority, are also raising families and turn to the solution of an independent, home-based venture as a way to combine the requisite roles of a too-busy life. Consideration of financial independence may influence a woman's decision to begin a small business enterprise; for others, personal satisfaction is key.

Carole Baptist has conducted business on both sides of the coin. Originally a small business owner in the Bay Area, she spent 10 years in the corpo-

Independent and opinionated, as sole proprietor of Andrea's Old Town Cafe in Bandon, her philosophy has often been put to the test. In 18 years of owning and operating a seasonally-influenced restaurant, Andrea has been the chef, the baker, and the bookkeeper, all while supervising 15 to 20 employees.

Under her solo charge, the restaurant has thrived.

According to statistics provided by the Small Business Administration (SBA), 38% of all small businesses in the U.S. are owned by women. Like Andrea, over 40% have been in business for 12 years or more. And a big market exists for potential growth—the SBA cites that an average of 55% of women between the ages of 18 and 55 harbor a desire to become small business owners.

Women undertake a path of self-directed employment for a variety of reasons: they have the germ of an idea for a product or service and are wanting to put their creativity into practice for

ARTICLE BY
Karen Carnival

PHOTO

Laura Doocy and Carole Baptist are co-owners of the Gourmet Coffee Cellar in Ashland.

rate world as a high level executive before leaving in what she refers to as "the end of a successful marriage." She bumped up against that infamous corporate ceiling while climbing the ranks to senior vice president, experiencing its limitations firsthand. Waiting hours for someone else to make decisions despite her high level position, frustrated with micro-management, Carole questioned the philosophy of operating in survival mode in an environment where executing orders seemed more commonly valued than implementing innovative ideas. Making a conscious decision to leave the power dynamics, the games, and the money behind, she is now co-owner of the Gourmet Coffee Cellar in Ashland and has no regrets.

Mary O'Kief is the Executive Director of Southern Oregon Women's Access to Credit (SOWAC), a training program aimed at assisting the non-traditional entrepreneur by providing educational business classes, mentoring and access to capital. Established specifically to address the needs of prospective women business owners, SOWAC also serves the business community at large. Reflecting on the incentives of novice entrepreneurs, Mary theorizes: "I think that there is financial motivation—someone said to me just today 'I could go to work for somebody, and I could put the dollar in their till, or I could go to work for myself and keep more of that dollar for me—but I really think the prime mover here is personal expression, personal development and the fulfillment of their own dreams. More than employment, more than an occupation, it really is the realization of dreams."

A good dose of determination and self-motivation helps that realization along. An idea and a dream does not guarantee success; women are finding that it also takes money, perseverance and clout. Perseverance may be innate, and clout may be attained, but the financial arena for women remains troubling. At best, women are still earning less than \$0.85 to a man's dollar in the corporate business world. At worst, they are lagging much farther behind, generating half or even a third of the income of their male counterparts. SBA statistics reveal the economic disparity between genders among small business owners: annual receipts for non-farm sole proprietorships in 1991 reflect a steady average of \$53,667 for men, while women show an increase of 2.9% since 1981—to \$19,020.

Bucking a centuries-long trend of economic inequity and making only modest recent gains in employment opportunities, women continue to fight an uphill battle in entering the world of small business. Owning and operating a small business requires the wearing of many hats: CEO, sales manager, controller and accountant, director of public relations, and customer service manager among others. Some women simply don't have the kind of business background they need to fulfill those multiple roles. Even if they have spent years in the corporate domain, they may be lacking the knowledge of how to write a business plan or conduct a marketing campaign.

What many prospective women business owners do have going for them is confidence, a strong desire for success, and enough life and work experience to be driven in a career choice that, while it may be highly risky, lends immense potential for self-fulfillment. With training, education and creative financing as their foundations, women are rapidly overcoming seemingly insurmountable obstacles, moving in ever-increasing numbers into a world where they create their own ventures and define their own success. Some estimates project that up to 50% of all small businesses will be woman-owned and operated by the year 2000.

In the state of Jefferson, women have access to a multitude of consulting and funding resources that can help them grow their businesses out of the concept stage and into being, and help sustain them once they have begun. Listed among the top 20 areas nationwide to start and run a small business according to a 1994 article in *Entrepreneur Magazine*, the region of Southern Oregon and Northern California delivers a web of local, state and federal agencies that offer solid advice, business mentorship, and financial direction.

Southern Oregon boasts the aforementioned WEO and SOWAC in addition to Southern Oregon Regional Economic Development, Inc. (SOREDI), a public/private non-profit that provides access to business counselors and a revolving loan fund to assist small firms with their economic needs. A half dozen Small Business Development Centers located from Klamath Falls to Crescent City and Coos Bay offer business counseling services and training classes at little or no cost to potential small business owners. The Small Business Administration has implemented a women-owned business procurement pilot program that works with 11 Federal agencies to provide outreach, training and marketing to women-owned businesses. And in Oregon, the Office of Minority, Women and Emerging Small Business sponsors a certification program that, once completed, allows women business owners to participate in targeted government contracts.

Educational programs like Moving On at Rogue Community College in Grants Pass or LINKS at College of the Siskiyous in Weed can help women make business connections that provide career inspiration and business development.

Entrepreneurial spirit is not static, nor is it defined by gender. Trust in one's own skills and the willingness to undertake carefully calculated risks can lead a small business owner right out of one successful enterprise and into another. Andrea Gatov, ready to get out of the food business, returned to school a few years ago and recently received a Master's degree in counseling psychology. Knowing that she's taken the restaurant as far as she feels she can go with it, Andrea is eager to fulfill a quietly nurtured desire to create and sustain her own private counseling practice. "I like to take an idea, create something and pass it on...in the case of the restaurant, it's been a long while. I'm ready to move on and earn money doing something else now."

To get in touch with your local Small Business Development Center, call the nearest Community College or Chamber of Commerce. Other helpful numbers:

Office of Women's Business Ownership
(202) 205-6673

Office of Minority, Women & Emerging Small Business
(503) 378-5651

Small Business Administration Help Desk
(800) 827-5722
<http://www.sbaonline.sba.gov>

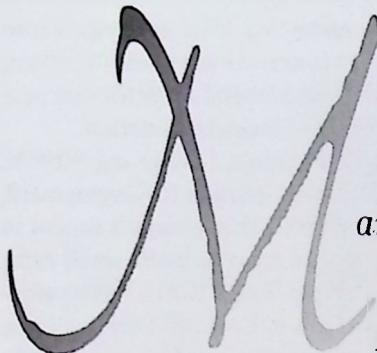
LINKS program, College of the Siskiyous
(916) 938-5276

Women Entrepreneurs of Oregon Resource Center
(800) 947-9817

Southern Oregon Women's Access to Credit
(541) 779-3992

Southern Oregon Regional Economic Development, Inc.
(800) 805-8740

Voices Heard



*M*arch is National Women's History Month. In this feature, we celebrate the successes for women that have resulted through the perseverance of determined individuals. Voices Heard is a series of special reports that aired on Monitor Radio to coincide with the fourth World Conference on Women which took place in Beijing last September. Following are three essays from the series written by women around the world who tell of their lives, challenges, and loves.

Aurora Tortolero of Mexico, is a mother and former tourism executive

In Spanish Aurora means "the dawn." At 50 I feel like I'm at a turning point in my life, and the life of my country, Mexico. For so long, machismo and corruption have controlled all aspects of our lives. Many people are trying to change this, but it's not easy.

The song "Mujer," 'woman,' says if you speak out with your own ideas, people will say ugly things about you... But we are not willing to be quiet anymore.

In my case, I belong to the middle class: women who've had successful careers. I was an executive in the tourist industry. But in Mexico at 40, you're considered too old to be hired. Forget it if you're 50 like me. Experience is not valued.

It's a question of who you know, not what you know.

Many Mexican women stay in bad marriages because of economics. When I divorced the father of my children, 20 years ago, it was considered a scandal. He called me a prostitute for wanting to work and become independent. Then, the judge gave him custody, saying a good mother would never leave her place in the home. I had to fight for 2 years to get my children back.

I believe machismo and corruption are the wrong values to pass on to our children. I've tried to teach my son and my daughter that honesty and dignity are more important than becoming successful at the expense of others.

Fortunately, the times are changing. And like my name, Aurora, Mexican women are facing the dawn. For example, there are now places women can go for legal advice and moral support. I feel hopeful about the future, in a more democratic Mexico in which women, las mujeres, can defend ourselves and help create a new society.

Nyoman Sudiadnyani is a language teacher in Bali, Indonesia

I am twenty-six years old and I teach Indonesian language to foreigners.

I live with my parents in the town of Tabanan in central Bali. My parents make and sell lemonade. And we raise black, white, and brown ducks to sell in the market.

I am the only child still living in my parents house. My older brother and sister have married and moved away. My younger sister is going to university in Java. My mother needs me to help around the house, with the cooking and the cleaning. And I make the daily offering to the Hindu gods and take care of the family temple.

As Balinese Hindus, we believe—Tuhan maha penting—God is more important than anything else. It is the woman's job to make the offerings to God each day and for our many holidays. That makes it hard for the woman to have a career.

She has to divide her time between making offerings, doing house work, caring for her family and going to work.

Next year I will marry my boyfriend. He is an architect working for the government. After our wedding, I will move to his family's compound.

Women I know cried during their weddings because they had to leave their homes, their families, and their ancestors. Will I cry too? I don't know. But I worry about my parents because there will be no one to help them when I leave.

After I get married my life will change. Four families live in my husband's family compound. Many children also. And a pair of black and white pigs.

My future husband's job will require him to live on the island of Java, a ten hour bus ride away. Like most government workers, his salary is not so much.

Teaching foreigners, I can make almost three times as much as him. I will be able to see him just once a month. But my obligation is to stay at his house, take care of his family temple and perform the daily ceremonies.

Because women are working, their role in the family is changing. Many women who have a career find it hard to pay attention to Balinese tradition. We can buy offerings instead of taking the time to make them. But I feel guilty if I do that. I want to be a woman who has a career. But I also want to be a woman who cares about the Balinese tradition—raising children, making offerings and caring for my husband and family.

Wilma Phone, of New Mexico, has dedicated her life to preserving her people's heritage

Danzho—Hello. My name is Mrs. Wilma Phone. I am a member of the Jicarilla Apache Tribe. I have been working for the tribe for fifteen years as a Jicarilla language teacher and translator.

As a young girl, I never imagined that I would be a teacher. When I was five years old, I was put in the sanitarium here in Dulce because I caught tuberculosis from my aunt who was tak-

ing care of me. I spent three and a half years there. I was so lonely.

I only understood my native language, and only knew my native ways. I had a hard time learning the english language. Yet I never forgot my language, even when I was punished for speaking it. All my thoughts were in Jicarilla .

After I got out of the sanitarium, I went to live with my mother again. In those days, a woman's role was not easy. There was no running water or gas stove to cook on. We had to haul water and chop wood every day.

As the oldest child in my family, I did most of the work. I watched over the younger children, herded the sheep and had to catch the horses when we needed them. I didn't have the luxury of going to school. I only finished sixth grade.

I was out of school for twenty years and one day my husband told me to attend adult education here in Dulce. So, during the 1960s, I spent four years getting my high school diploma.

Sometimes it was hard to do what I wanted because of not having the education background, but I didn't let that hold me back. My main role was to teach my native language. This is a gift from the Great Spirit that I can write my language and use it to teach. Our native language ties us to our ancestors and our history—it also binds us Jicarilla Apache people together. If you can't speak your language, you can't sing your songs or pray for the power that is there when you use your language.

Now I am a grandmother taking care of my granddaughter, Haeyalyn Muniz. When I speak to her in Jicarilla, she tells me "speak English" and I tell her English is Mangaani, meaning white people, and that is everybody's language. Knowing your native language is knowing who you are and not a "Mangaani."

We all have that gift of talent that was given to us by the great spirit. We have to use that talent to teach our young ones what our elders taught us.

One of the ways I express my thanks to the Great Spirit for my gift is to translate hymns into Jicarilla and sing them in church.

"Iheedn. Najigozhogo. Da'el na."— Thank you. That is all. JM

These essays were produced by Monitor Radio's Margo Melnicove and Susannah Lee with assistance from Bruce Melzer in Bali, Deborah Begel in New Mexico, Patricia Colan in Jerusalem, and Sandra Robbins in Mexico City. Senior producer of *Voices Heard* is Kristina Lindborg. Funding provided by the John D. and Catherine T. MacArthur Foundation, the Henry P. Kendall Foundation, the Shaler Adams Foundation, and the Ford Foundation.

HANDEL WITH CARE



Russ Levin

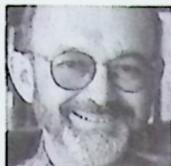


Pat Daly

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NATURE NOTES

Frank Lang

Wokas

Upper Klamath Lake's 61,500 or so acres of surface area is Oregon's largest fresh water lake and one of the largest in the United States. Although its area is large, it isn't deep, fifty feet at most, an average of fourteen. This natural lake's drainage basin is 3,800 mountainous square miles. Klamath Lake is a remnant of ancient Lake Modoc that occupied all the basin during the Pleistocene. Lake Modoc extended from the present lake east through the Langell Valley, south to the Modoc lavalands. As climates and conditions changed Lake Modoc receded. Except for Upper Klamath Lake much of what is left has been drained, maimed, sumped and pumped. Farm land reclamation and irrigation have been important European enterprises since the beginning of the 20th Century.

The Native Americans, the Klamaths and Modocs, had other enterprises at the lake. They fished in the tributaries, ate duck eggs in season, built mats and abodes from the tules, and collected wokas from the marsh. Wokas, known to us as western yellow pond-lily or *Nuphar polysepalum*, was the Klamath's major source of starch.

What we know of wokas and its preparation we learned from the observations of Frederick Vernon Colville, Honorary Curator of Plants at the U.S. National Herbarium. Colville spent several days in August 1896 and again in 1901 on the Klamath Indian Reservation.

Women of the tribe collected enormous quantities of pond-lily fruits in July and August. Seeds were then extracted from fruits of different ages. Mature fruits naturally break open and the seeds expelled in a mucilaginous mess. Less mature fruits were piled to dry. Fruits on the outside dry, fruits inside the pile rot. Seeds are extracted from each. Seeds are then dried, ground to loosen the seed coat, then winnowed to remove it. Heating in a thick cast iron skillet followed to parch the seeds.

Colville thought fresh parched wokas tasted like parched corn, delicious. I had a

student from Klamath Falls once who learned how to make wokas. He brought me some ground meal. Much to my amazement it was delicious. Better than any breakfast food I've ever tasted. Better, I suspect, than algae from the lake.

Klamath Lake is hypereutrophic. It is naturally rich in organic materials and nutrients. Although there is run off from adjacent agricultural lands and pastures each year, it is nothing compared to what has accumulated in the lake for millennia. Shallow, nutrient rich lakes like Klamath support enormous numbers of organisms. You have already heard about Klamath's little green bugs—midges, actually—that appear by the bijillions in the summer. And there are the lake's famous algal blooms that turn parts of the lake into a stinking mess. The culprit is the blue-green algae *Amphanizomenon*. *Amphanizomenon* numbers start out low in the spring, then build to as many as 30,000 filaments per milliliter. Then they die. Their decomposition uses up oxygen in the lake and fills the air with an altogether unpleasant aroma. This blue-green also produces an endotoxin similar to the toxin that cause paralytic shellfish poisoning. I wouldn't eat the algae.

Because of the lake's large size and natural inclinations, heroic cleanup efforts probably would be very expensive and not very effective. Close your eyes, hold your nose, save your money, and don't inhale midges. Do, however, enjoy the lake for what it is—an enormously productive aquatic ecosystem that supports lots of waterfowl, trophy trout and a rare delicious breakfast cereal.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Finger-pickin' Good

Greg Brown

Get ready. Greg Brown is returning.

An accomplished guitar player with a deep, gravelly voice, what sets Brown apart from other singer-songwriters is his poetic lyrics and images, as well as his down-to-earth, Iowa stage presence. His fans say, if you haven't seen Brown live, you haven't really experienced him.

According to Dave Skolnik of Home At Last Records in Ashland, "The response to Brown's performance at the Britt Music Festival last summer was phenomenal. More people came into the store to buy Brown's recordings after his performance than almost any other group ever." Brown opened for Leon Redbone last summer and also played at Britt in 1994.

Brown is a powerful, compelling and often humorous performer who moves his audiences with the warmth of his dark, rich voice and the unpretentious clarity of his musical vision. The New York Times said "Greg Brown's voice is a gravel-floored basement full of memories, ruminations, lusts, fractured visions and last-ditch humor. His singing can't provide the consoling tone of most folky songwriters, and Mr. Brown doesn't bother to try. He's closer in spirit to Howlin' Wolf than to James Taylor."

Brown has 11 albums to his credit. Two have received NAIRD (National Association of Independent Record Distributors) Indie awards and *Friend of Mine*, recorded with Bill Morrissey, received a Grammy nomination. *The Poet Game* and *The Live One* are Brown's two newest releases. *The Live One* was recorded during a show at JR's Warehouse in Traverse City, MI and gives a taste of what listeners might experience at a performance.

The Poet Game, on the other hand, is a poetic introspection on the conditions of life. A bittersweet collection of ballads, blues and gospel, its songs explore the darker side of life. In the title song, Brown explores his life as an artist. "I've lost track of my mistakes,/ like birds they fly around/ and darken half my skies./ To all of those I've hurt —/ I pray you will forgive me./ I to you will freely do the same./ So



many things I didn't see,/ with my eyes turned inside,/ playing the poet game."

There are some humorous songs on the album as well. *Boomtown* is an observation on what happens to a town that has become popular with tourists and wealthy escapees from the city. In *Jesus and Elvis*, Brown compares the two heroes. "Jesus sang down through the ages: 'Do like you'd have 'em do to you.'/ Elvis rocked the universe with be-bop-a-lu-la —"

Brown was born in the Hacklebarney section of Southeastern Iowa, the son of a Pentecostal preacher who later converted to the Bahai faith and an English teacher who introduced him to poetry at an early age. He began his professional career running hootenannies at Gerdes Folk City in New York City's Greenwich Village. "I had a ball when I was kid, doing the whole itinerant musician thing," says Brown. "I went to New York and played the Village, spent time in L.A. leading my own bands and playing the clubs." In the mid-70s, Brown worked in Las Vegas ghost writing for Samuel "Buck" Ram of the Platters.

In the early '80's, Brown moved back to Iowa, married, and quit music. Not for long though. Garrison Keillor became aware of his music and hired Brown to be a regular on *A Prairie Home Companion*. Brown's career took off.

If you want to know more about Greg Brown, ask anyone who saw him at Britt last summer or go to one of the local music stores and ask to hear a sample of his music. Then be sure and catch Brown at his concert at SOSC's Music Recital Hall.

Greg Brown in Concert

8 p.m., Wednesday, March 13

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URL Directory

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Foris Vineyards Winery

<http://www.jeffnet.org/sullivan>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

Northwest League of Professional Baseball

<http://www.projecta.com/proja/nwleague>

Project A Software Solutions

<http://www.projecta.com/proja>

Software Boutique

<http://www.projecta.com/proja/swb>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

White Cloud Press

<http://www.jeffnet.org/whitecloud>



ONLINE

Jim Teece

Virtual Gardening

For me, winter used to mean waiting for spring. I'm not really a winter person.

After a long day of computer programming, I like to sit down with a book on gardening and dream about all the wonderful vegetables my wife and I are going to plant this spring. I study and dream about the greenhouse that I am going to build someday, and thumb through countless mail-order catalogs on seeds and trees. As much as anything, I'm simply killing time as I anxiously await the end of winter and the beginning of planting season.

This year I'm doing it a little differently. With the proliferation of the Internet and all of the commercial websites on the net, I thought it would be fun to see if I could replace the pastime of armchair gardening with cyber-gardening. It would allow me to practice what I have been preaching the last couple of months in this column.

Using the Jeffnet Control Center I click on *Search Tools*. Web-Crawler is my favorite, mostly for the fact that it is running on the NeXTStep operating system - I really like the surfing spider. When the page pops up I type in the word *Gardening* and click on the Search Button. With anticipation my request is sent over the Internet to Web-Crawler and processed. In about two seconds I have a list of the first twenty-five web-pages out of 670 that it found with the word "Gardening" in them.

What I found surprised me. You would think that being in the business of creating Internet solutions, I would expect nothing less from the Web. But my head is in the technology. It's easy to lose sight of how much is really out there.

Gardening experts are creating their own web pages with links to other web pages, offering tips and tricks they have developed over the years. The pages are not professionally done, and that bothers me some, but the authors have done an excellent job at providing quality content on the Internet. Agriculture departments in universities around the world are showing off

their knowledge on the subject, and organic gardening sites are plentiful.

I even found one site that lets me control a robot in an experimental garden. The basic premise is that you can watch someone else from anywhere in the world manipulate the robot, or you can manipulate the robot for others to see.

I found a greater number of personal gardening sites such as "Joe's & Mindy's Garden" and "Gardening Sites from Becky" than I did commercial ones. Some magazines were on-line, but they haven't quite come-up to the same level as other publications on-line.

The Jeffnet Control Center has links for *Sunset Magazine* and the *Virtual Gardening* page, both of which are excellent sites.

A few commercial sites, such as Jackson & Perkins, do an excellent job at providing more than just an on-line advertisement. I read the history of J&P and got excellent tips on pruning roses. Of course I was also able to request a catalog of their products.

The power of the Internet is evident just from this simple search. A hobby such as gardening is well represented, with photos, stories, tricks and tips all there for the taking. In addition to helpful tips, I have also searched for information about greenhouses, seeds, and garden tools. Fortunately, the on-line search engines make it possible to wade through the quagmire of home pages.

I can now relish in the bookmarks I have created over the last month, and I visit the sites frequently as I wait for spring, while dreaming of my garden. In the near future I will be back, looking for organic remedies to the ever increasing hordes of bugs that want to eat the vegetables before I do. Now if I could only get my computer to push the rototiller... HM

Jim Teece is president of Project A Software Solutions in Ashland, a company which provides technical support for JEFFNET, the Internet service of Jefferson Public Radio Listeners Guild.

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ON THE SCENE

Robert Siegel

The Mourning After: A Tale of Two Israeli Cities

Robert Siegel, Executive Producer Ellen Weiss, and Audio technician Marty Jurcias flew to Israel the day after Prime Minister Rabin's assassination to file reports for All Things Considered.

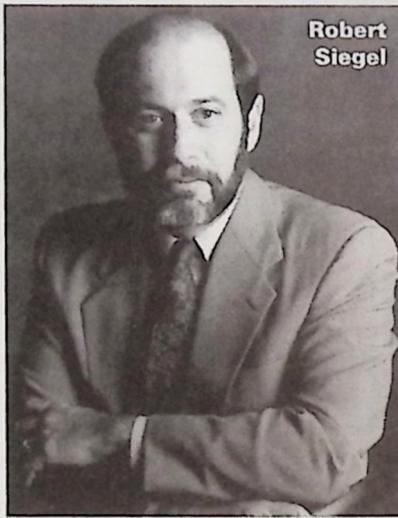
At the scene of Yitzhak Rabin's murder, young mourners tended memorial candles for a week after his death. Within a day or two, so many candles had been burned that the pavement was coated with wax drippings. The building walls were covered with graffiti and posters commemorating Israel's slain prime minister. The young people whom we went to interview—most of them raised as secular Jews in Tel Aviv—were improvising rituals of grief in a country whose orthodox minority observes death with the utmost formality. Their improvisation was eclectic: the candles were drawn from Jewish sacred custom; the graffiti (which the mayor promised to leave in place) bespoke urban, profane Tel Aviv; the songs they sang were anthems of the Israeli peace movement.

The story we filed described Israeli teenagers as the most bereaved community of Israelis; a generation with a reasonable hope that its term of active military service (most go in after high school) might be spent in peacetime. Such scenes of mourning were not limited to Tel Aviv. For the same story, we spoke with teenagers visiting the Rabin gravesite on Mount Herzl, just outside Jerusalem. But the fact of Rabin's assassination in Tel Aviv further confirmed my sense of the difference between Israel's two major cities and why foreign

coverage of the country tends to distort our sense of the place.

Reporters stay in Jerusalem because it's Israel's capital, and because its *de facto* division into a Jewish (western) side and an Arab (eastern) side makes it a plausible microcosm of the conflict between Jews and Arabs. It is not a very good one. At the heart of Jerusalem is an ancient, Middle Eastern city held sacred by three faiths. Among Israeli cities, it is by far the most religious,

Robert Siegel



with, for example, a large population of Hasidim, members of the ultra-orthodox sects who were reluctant to embrace a Jewish state founded by Zionists, rather than by the Messiah. It is hard to square one's impressions of Jerusalem with the fact that only about one Israeli Jew in six describes himself as a religious.

In Tel Aviv, it's quite obvious that Israel is a predominantly secular Jewish society. Tel Aviv is a Mediterranean city, created in the 20th century, sacred to no one. When I interviewed Rabin in 1994, he was in his office as minister of defense in Tel Aviv. It was a Friday afternoon and Rabin's defense portfolio obviously permitted him to work through the Sabbath in a way that would have been unthinkable in Jerusalem.

Tel Aviv is the world's largest Jewish city. It strikes me as an expression of the "normalizing" impulse of Zionism, the desire to have a Jewish state where, in words often repeated in decades past, "a Jewish cop, would take a Jewish crook before a Jewish judge." Such a Jewish state would not be especially holy, but (according to another old Zionist adage) "as Jewish as France is French."

To understand Rabin's peace policy, you must understand Tel Aviv and its suburbs, where perhaps half the Jewish population of Israel lives. This was the city where many residents packed up and vacated when Iraq attacked with Scud missiles. While its young people are no less valorous in the Israeli defense forces than any other group in the country, it is a city that responded with votes to Rabin's campaign remark in 1992 that young people should not have to risk their lives defending West Bank settlers in rent-subsidized homes.

More recently, when Rabin chastised religious settlers by saying the Torah (the Five Books of Moses) is not to be read as a real estate register, he may have deeply offended the settlers, but he was speaking in the pragmatic, secular language of Tel Aviv. When the Declaration of Principles was to be signed in 1993, I asked an Israeli diplomat for his definition of success. First, he said, would be security within Israel's pre-1967 borders. Israelis, he said, could understand attacks against settlers on disputed land, but not at the heart of Tel Aviv. This year's late July bus bombing there was at a target shrewdly chosen by Palestinian enemies of the peace process and one that predictably diminished support for the agreement among Israelis.

On recent trips I have insisted on the obligatory hour-long auto trip to Tel Aviv to get a fix on reality, or at least Israeli reality. Getting there can be a challenge beyond negotiating the traffic on Israel's main highway. The news draws one to Jerusalem. The parliament, the politicians, the Palestinians are all there. The places zealots would kill and die for—the Temple Mount, the Western Wall, Qiryat Arba, Bethlehem—are either there or nearby.

An Israeli friend, the political scientist Yaron Ezrachi, shares my sense of the dichotomy of Jerusalem and Tel Aviv. The peace process, he says, can be seen as a triumph of the present-oriented, pragmatic life of Tel Aviv over the past-driven, carved-in-stone life of the capital. But, on this past trip he noted that Tel Aviv has now acquired a history. The site where Yitzhak Rabin fell-fittingly beside Tel Aviv's main square—may now become the first monument to Israeli democracy. Like the West Bank sits where modern settlements mark ancient altars, a sacrifice occurred there. Where blood had stained the pavement, the wax that dripped from the candles of the young mourners made the



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PROGRAM GUIDE

At a Glance

Specials this month

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Throughout the month, we present a series of "Composers Letters" - dramatic readings of colorful and insightful letters written by some of music's greatest composers. Weekdays at 9am and 3pm on *First Concert* and *Siskiyou Music Hall*.

Four different local music groups appear on *Music from the State of Jefferson* this month, including all-Bach and all-Mozart programs by the Northwest Bach Ensemble, a program of baroque sacred music by the Jefferson Baroque Orchestra, and a performance of Mendelssohn's great oratorio *Elijah*, just in time for Passover. Sundays at 2pm.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

Saturdays are changing just a bit in March:

For a perfect way to sum-up the week's worth of activities, check out NPR's *Weekly Edition*, an overview of the NPR coverage of recent news events. Saturdays at 10:00 am.

Now you'll have an extra hour each Saturday morning to find your lug wrenches and drip pan, because *Car Talk* moves to 11am.

After the insanity of *Car Talk*, join us each Saturday at noon for the urbanity of *West Coast Live*, as Sedge Thomson hosts this live show from the Bay Area, with interviews and performances by the best and brightest from the worlds of music, literature, drama, and more.

News & Information Service

KSJJK / KAGI

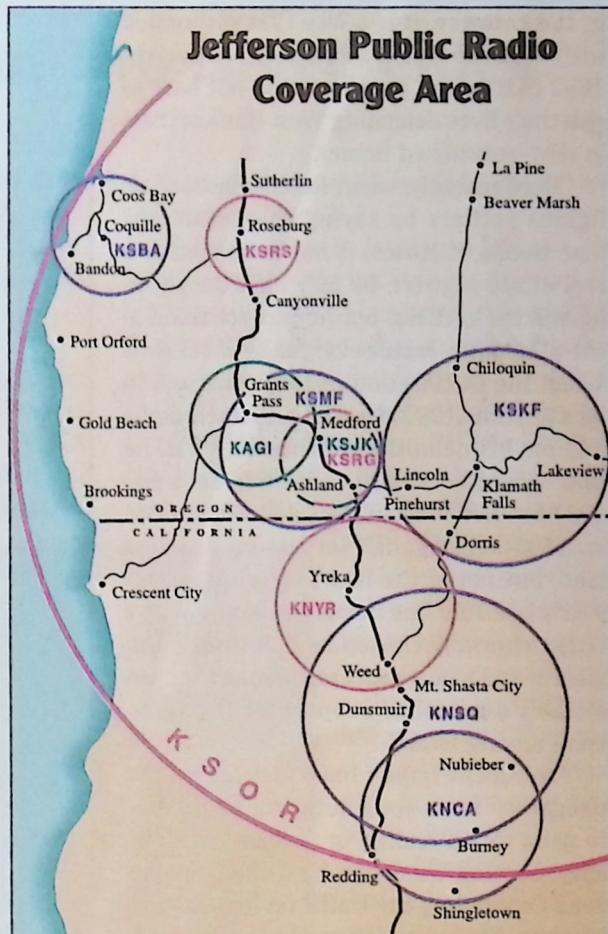
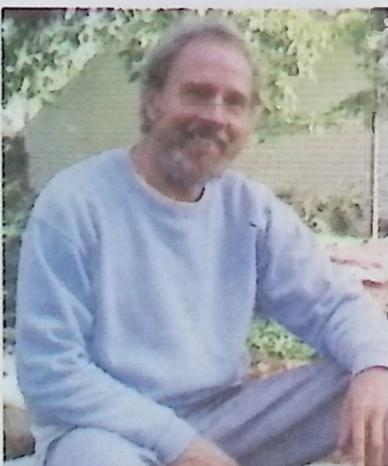
In Northern California, two special Saturday programs begin this month. *Soundprint*, at 10am is a weekly series of "audio pictures," in which some of this country's best radio producers submit their finest documentary work. At 10:30am, from KQED in San Francisco comes *California Report*, a weekly roundup of news from around the Golden State.

Volunteer Profile: Barry Peckham

An Ashland resident since 1974 - "I arrived here the day before the big flood of '74," he remembers - Barry grew up in Connecticut, and was working as a carpenter on Nantucket Island when he decided to move to Ashland.

He has worked in the area as a carpenter ever since. In addition to helping out running the stations on Saturday afternoons, Barry has lent his carpentry skills to JPR by building shelves for our rapidly expanding CD library.

Barry responded to an on-air request for volunteers. "This has been the only station I listened to since I moved here 22 years ago. In September I decided to do some things I haven't done before and volunteering at JPR was one of them."



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Happy Camp 91.9
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p>	<p>Milky Way Starlight Theater (Thursdays) Jazz Classics (Fridays) 9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p> <p>N. CALIFORNIA STATIONS ONLY: 10:00 Soundprint 10:30 California Report</p>	<p>6:00 Weekend Edition 10:00 Weekly Edition 11:00 Car Talk 12:00 West Coast Live 1:00 Afropop Worldwide 2:00 World Beat Show 5:00 All Things Considered 6:00 World Cafe 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Monitor Radio 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Milky Way Starlight Theater (Thursday) Software/Hardtalk (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) City Arts of San Francisco (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The Newshour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 Monitor Radio Weekend 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-line: 1-800-433-8850

OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500
STAR DATE
RLM 15.308
THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
1-800-STARDATE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: **NPR news** at 7:01 and 8:01, **Marketplace Morning Report** at 7:35 am, **Star Date** at 8:35 am, **As It Was** at 9:30, and the **Calendar of the Arts** at 9:00 am

Noon-12:15pm NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes **As It Was** at 1:00 pm and **Star Date** at 3:30 pm.

4:00-4:30pm All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm All Things Considered

The latest international and national news from NPR.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes **Nature Notes** with Dr. Frank Lang at 8:30am, **Calendar of the Arts** at 9:00am, and **As It Was** at 9:30am.

10:30-2:00pm Metropolitan Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-8:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00-9:30am Millenium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

9:30-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm Music from the State of Jefferson

Join producer and host Russ Levin for this weekly series of concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

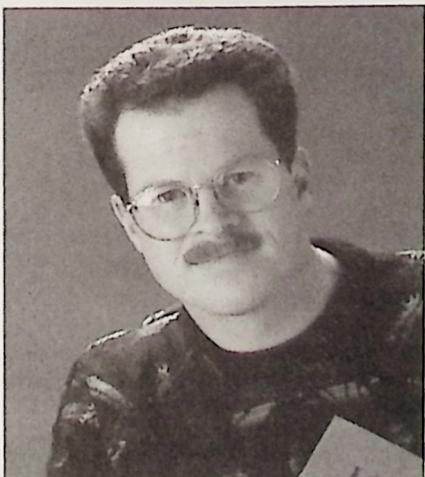
* indicates composer's birthday

First Concert

Mar 1 F Chopin*: Piano Sonata No. 3
 Mar 4 M Vivaldi*: *Gloria*
 Mar 5 T Villa-Lobos*: String Quartet No. 6
 Mar 6 W Beethoven: Choral Fantasy
 Mar 7 Th Ravel*: *Miroirs*
 Mar 8 F Korngold: Violin Concerto
 Mar 11 M Dunhill: Violin Sonata No. 2
 Mar 12 T Mozart: Symphony No. 40
 Mar 13 W Martinu: Trio
 Mar 14 Th Kodaly: *Peacock Variations*
 Mar 15 F Dvorak: Piano Quintet in A, Op. 81
 Mar 18 M Grieg: Piano Concerto
 Mar 19 T Mozart: String Quartet in C, "Dissonance"
 Mar 20 W Schumann: Piano Quintet
 Mar 21 Th Prokofiev: Violin Sonata in D
 Mar 22 F Beethoven: Symphony No. 4
 Mar 25 M-F Marathon

Siskiyou Music Hall

Mar 1 F Chopin*: Piano Concerto No. 1
 Mar 4 M Dvorak: Symphony No. 7
 Mar 5 T Cantaloube: Songs from the Auvergne, vol. 4
 Mar 6 W Tchaikovsky: Trio in a
 Mar 7 Th Ravel*: *Daphnis & Chloe*
 Mar 8 F Schumann: Symphony No. 3
 Mar 11 M Shostakovich: Piano Concerto No. 1
 Mar 12 T Beethoven: Triple Concerto
 Mar 13 W Sibelius: Symphony No. 2
 Mar 14 Th Hummel "Military" Septet
 Mar 15 F Tchaikovsky: Symphony No. 6
 Mar 18 M Rimsky-Korsakov*: *Scheherazade*
 Mar 19 T Mozart: Quintet in g
 Mar 20 W Schubert: Four Impromptus, Op. 90
 Mar 21 Th Mussorgsky*: *Pictures at an Exhibition*
 Mar 22 F Saint Saëns: *Carnival of the Animals*
 Mar 25 M-F Marathon



First Concert host Pat Daly

HIGHLIGHTS**Metropolitan Opera**

Mar 2 *Aida* by Verdi
 Cast: Nina Rautio, Dolore Zajick, Michael Sylvester, Juan Pons, Paul Plishka, Hao Jiang Tian. Conductor: Christian Badea.
 Mar 9 *Madama Butterfly* by Puccini
 Cast: Diana Soviero, Wendy White, Richard Leech, Juan Pons. Conductor: Julius Rudel.
 Mar 16 *La Forza del Destino* by Verdi
 Cast: Sharon Sweet, Gloria Scalchi, Placido Domingo, Vladimir Chernov, Bruno Pola, Roberto Scandiuzzi. Conductor: James Levine.
 Mar 23 *Carmen* by Bizet
 Cast: Denye Graves, Veronica Vallaruel, Richard Margison, Sergei Leiferkus. Conductor: John Fiore.
 Mar 30 *Salome* by R. Strauss
 Cast: Catherine Malfitano, Hanna Schwarz, Kenneth Riegel, Mark Baker, Bernd Weikl. Conductor: Donald Runnicles.

St. Louis Symphony

Mar 2 Britten: Four Sea Interludes from *Peter Grimes*; Sibelius: Violin Concerto; V. Williams: Symphony No. 6. Corey Cerovsek, violin; Andrew Davis, conductor.
 Mar 9 Ravel: Deux melodies hebraiques, "Kaddish;" Mahler: Symphony No. 2 "Resurrection." Julianne Banse, soprano, Florence Quivar, mezzo-soprano; Leonard Slatkin, conductor.
 Mar 16 Daugherty: "Desi" for Symphonic Winds, *Flamingo*; Stravinsky: Violin Concerto in D; Rachmaninoff: Symphony No. 3. Midori, violin; David Zinman, conductor.
 Mar 23 Haydn: Violin Concerto No. 1; Wagner: *Siegfried Idyll*; Mozart: Serenade No. 9 "Posthorn." Jose Luis Garcia, conductor and violin.
 Mar 30 Baker: *Awaking the Winds*; Ravel: Piano Concerto in G; Beethoven: Symphony No. 3 "Eroica." Alicia de Larrocha, piano; Leonard Slatkin, conductor.

St. Paul Sunday

Mar 3 Kalichstein-Laredo-Robinson Trio. Program to be determined
 Mar 10 The Lark String Quartet. Britten: Three Divertimenti; Zemlinsky: Quartet No. 4; Borodin: Quartet No. 2.
 Mar 17 Jon Kimura Parker, piano. Program to be determined.
 Mar 24 Eugenia Zuckerman, flute and narration; Yolanda Kondonassis, harp; The Shanghai String Quartet. Persichetti: Serenade No. 10; A. Foote: *A Night Piece, Scherzo*; Roussel: Serenade Op. 30; Caplet: *Conte Fantastique*.
 Mar 31 Lynn Harrel, cello; Yefim Bronfman, piano. Beethoven: Cello Sonata No. 5; Hindemith: Sonata for Cello Solo; Schumann: *Arabesque*; Debussy: Sonata; Rachmaninoff: Cello Sonata in g.

Music from the State of Jefferson**Britt Festival**

Mar 3 Shostakovich: *Tahiti Trot*; Ravel: Piano Concerto in G; Dvorak: Symphony No. 9 "From the New World." Jeffrey Kahane, piano; Peter Bay, conductor.

Northwest Bach Ensemble

Mar 10 Bach: Brandenburg Concerti
 Mar 17 All-Mozart Program
 Jefferson Baroque Orchestra
 Mar 24 Sacred Music from the early Baroque
 Rogue Valley Chorale
 Mar 31 Mendelssohn: *Elijah*



T E X A C O
METROPOLITAN OPERA
 B R O A D C A S T
 S C H E D U L E
1995 - 96 SEASON

Aida	Mar 2
Madama Butterfly	Mar 9
La Forza del Destino (new)	Mar 16
Carmen	Mar 23
Salome	Mar 30
The Voyage	Apr 6
Andrea Chénier (new)	Apr 13
Die Walküre	Apr 20

Saturdays at 10:30am

CLASSICS & NEWS

TUNE IN



JAZZ SUNDAY

Sundays 10am on Rhythm & News

rroarsqueal
clickclack
tappatappa
**NEW
TIME** klick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Now at 11am

Saturdays on the
Rhythm & News Service



FROM NATIONAL PUBLIC RADIO

KSMF 89.1 FM KSBA 88.5 FM KSKF 90.9 FM KNCA 89.7 FM KNSQ 88.1 FM
ASHLAND COOS BAY KLAMATH FALLS BURNEY MT. SHASTA
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

MONDAY-FRIDAY

**5:00-9:00am
Morning Edition**

The latest national and international news from NPR, with host Bob Edwards.

**9:00-4:00pm
Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

**3:30-4:00pm
Friday: Living On Earth**

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

**4:00-6:00pm
All Things Considered**

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

**6:30-7:00pm
The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

**7:00-9:00pm
Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

**9:00-10:00pm
Monday: Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

**9:00-10:00pm
Tuesday: Selected Shorts**

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

**9:00-10:0pm
Wednesday: Jazzset**

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Jazz Classics in Stereo with Robert Parker

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm

Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Soundprint

The award-winning documentary series.

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Wynton Marsalis: Making the Music

The noted jazz trumpeter/composer hosts the first full exposition of jazz music in American broadcast history.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



All Things Considered hosts Robert Siegel, Linda Wertheimer, and Noah Adams.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

- Mar 6 From the 1995 Telluride Jazz Celebration
- Mar 13 Joanne Brackeen and Cecil McBee - duo at the Re-gattabar
- Mar 20 Canadian Festivals
- Mar 27 More Music from the Northwest

AfroPop Worldwide

- Mar 2 Cooking with Babalorisha John Mason
- Mar 9 Rap: The Boom
- Mar 16 The Four Stars
- Mar 23 Ali Farka Toure, Live
- Mar 30 Leave 4/4 at the Door, Celebrate with 6/8!

Marian McPartland's Piano Jazz

- Mar 3 Carla Bley & Steve Swallow
- Mar 10 Walter Davis, Jr.
- Mar 17 Mike Polad
- Mar 24 Herbie Hancock
- Mar 31 Bela Fleck

Confessin' the Blues

- Mar 3 Muddy Waters' 1950's Chess Recordings
- Mar 10 Muddy Waters' 1960's Chess Recordings
- Mar 17 Blues Recordings with Jazz Backup Players
- Mar 24 Bullseye Blues
- Mar 31 Blind Pig's Blues Recordings

New Dimensions

- Mar 3 Soulwork with Thomas Moore
- Mar 10 Insight and Wisdom through Loss with Isabel Allende
- Mar 17 Healing through Music and Your Mind with Don Campbell
- Mar 24 A New Planetary Confederacy: The Iroquois Legacy with Jean Houston
- Mar 31 About Mothers and Sons with Michael Gurian

Thistle & Shamrock

- Mar 3 Cymru
- Mar 10 Mouth Music
- Mar 17 American Artists
- Mar 24 Irish Epics
- Mar 31 The Breton Connection

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CAULIFLOWER & HAM STIR-FRY

(serves 4)

- 1 Medium Cauliflower
- ½ Cup Chicken broth
- 1 tsp Cornstarch
- 1 Tbsp Sherry
- 2 Tbsp Soy sauce
- 2 tsp Oyster sauce
- Dash Hot pepper sauce
- 2 Tbsp Vegetable oil
- 2 Tbsp Minced fresh ginger
- 4 Green onions, white & green portion sliced
- 4 oz. Thinly sliced smoked lowfat ham

Separate cauliflower into florets and drop into a large pot of boiling, salted water. Cook uncovered, at a gentle bubble until slightly tender (about 3-4 minutes). Drain under cold running water. Drain thoroughly. Scatter florets over absorbent paper to air-dry.

In a small bowl, combine chicken broth and cornstarch; stir to dissolve. Blend in sherry, soy sauce, oyster sauce, and hot pepper sauce. Set aside.

In a wok or large skillet, heat oil. Add ginger and stir briefly over high heat. Add cauliflower florets and sliced green onions. Stir continuously over high heat until onions are wilted.

Pour on chicken broth mixture and stir until it bubbles and thickens. Sprinkle on the ham and stir well. Serve hot.

Calories: 217 * Protein: 14.2 grams

Carbohydrate: 23.4 grams

Total Fat: 9 grams

Saturated Fat: 1.62 grams

Calories from: Protein: 25%; Carbohydrate: 40%; Fat: 35%

MONITOR



R A D I O

Mondays-Saturdays **News & Information**

Check listings for broadcast times

"Here is a program
that really takes
parenting seriously."
— Dr. T. Berry Brazelton

T - H - E **PARENT'S** J-O-U-R-N-A-L *with Bobbi Conner*

The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

Saturdays at Noon

News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am **Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am **Marketplace Morning Report**

7am-9am **The Diane Rehm Show**

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9:00-10:00am **Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m. **Monitor Radio**

11:00am-1:00pm **Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY **Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY **Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY **51 Percent**

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY **Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm **Pacifica News**

National and international news from the *Pacifica News Service*. (Repeats at 5:30pm)

2:00pm-3:30pm **Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm **As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm **BBC Newsdesk**

5:30pm-6:00pm **Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY **People's Pharmacy**

TUESDAY **City Arts of San Francisco**

WEDNESDAY **Tech Nation**

THURSDAY **New Dimensions**

FRIDAY **Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm **The Newshour with Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the *Newshour* and Southern Oregon Public Television.

8:00pm-11:00pm **BBC World Service**

SATURDAYS

6:00am-7:00am **Monitor Radio Weekend**

7:00am-7:30am **Northwest Reports**

The audio of the weekly *Northwest newsmagazine* produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am **Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am **BBC Newshour**

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

Refreshing

Tangy

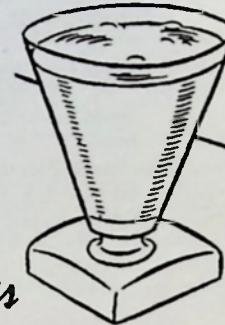
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AT 9 PM**

Rhythm & News



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SM



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Ira Flatow

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Richard Moeschl

Exploring the Spring Skies

What most of us look for expectantly as we scan the evening skies are clear, dark nights with unobstructed views of a sky dotted with stars, planets and a glimpse of the thin-slivered crescent Moon. We also gaze upward searching for familiar constellations and a chance to meet new ones. This spring offers some of each of the above for stargazers in southern Oregon and northern California, along with gratuitous rain, which can make it challenging.

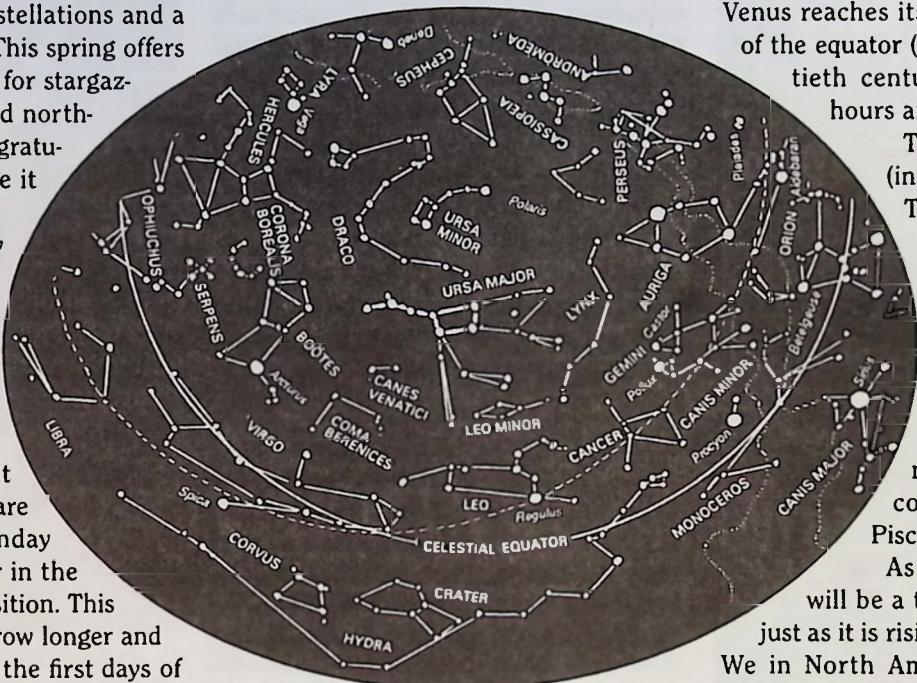
Spring begins officially at the vernal equinox on March 20th. That's the day when the Sun, as seen from Earth, appears to cross the plane of Earth's equator. Of the Sun in the springtime, it can truly be said, "things are looking up" as the noonday Sun keeps climbing higher in the sky from its low winter position. This make the days gradually grow longer and the nights shorter. But in the first days of spring, the days and night are equal.

The night sky brings with it the zodiac constellations Cancer (The Crab), Leo (The Lion), and Virgo (The Maiden). These are among the twelve constellations which form the backdrop to the Sun as it appears to move through the year. The dim stars of Cancer have long been held by the ancients as a gateway into the heavens. Those of us with good eyesight can see a cluster of stars in this constellation, known as the "Beehive," whose tiny stars do indeed resemble a swarm of bees.

Speaking of resembling, Leo does look like a lion. Well, sort of. The sickle shape of stars which at first glance looks like a backwards question mark, the ancients saw as the stately head and mane of the Nemean lion who came down from the Moon to be among the twelve labors of Hercules. Hercules slew the beast and wore its pelt

ever after. The bright star Regulus shines from the heart of Leo and lies exactly along the path the Sun will appear to travel when it reaches Leo during the summer.

The winged figure of Virgo stretches out



behind Leo. She is even less recognizable than Leo, but much larger. In her right hand she holds a cluster of grapes, in her left, a stalk of wheat, symbols of bread and wine. The Sun will pass in front of Virgo six months from now in the Autumn. The bright star Spica, named for the spike of wheat, shines from Virgo's left hand.

High above Spica shines the star Arcturus in the constellation Boötes (The Herdsman), which wins the prize as the constellation hardest to spell and pronounce. Some early stargazers saw Boötes as a plowman, pushing the Great Plow in the north which we see as the Big Dipper and the English saw as The Wagon and the Native Americans saw as Three Braves on a hunting party. You can see all that too, can't you?

Speaking of things you might not see,

there's always the planet Mercury. It's one of the toughest planets to see, especially this year, because it's so close to the Sun and the horizon. Try your luck from April 14th to the end of the month. Look for the planet in the western sky below and to the right of bright Venus about a half hour after sunset. Mercury will be very close to the horizon... Sure it will... Don't feel badly if you miss it. Copernicus never saw Mercury either.

The bright planet Venus is our Evening Star until June. Look for Venus about forty-five minutes to an hour after sunset in the southwest. It will be within an arc roughly 45° above the horizon to the left (or east) of the place where the Sun set. On May 3rd, Venus reaches its greatest distance north of the equator (+28°) for the whole twentieth century. Venus sets about 4 hours after the Sun does.

The red planet Mars is "in" (in front of) the constellation Taurus, heading eastward toward Gemini in the morning sky. Jupiter, second in brilliance among the planets, is in Sagittarius which keeps the planet in the morning sky until the summer months along with cream-colored Saturn which is in Pisces.

As far as eclipses go, there will be a total eclipse of the Moon just as it is rising at sunset on April 4th. We in North America will see a partial eclipse, while observers in South America and Europe and Africa will see the entire process of the eclipse through totality.

As the weather warms up and clear skies beckon, take this star chart with you and "go out and let a little starlight into your life." IM

Richard Moeschl writer, educator, and author of *Exploring the Sky: Projects for Beginning Astronomers*, is the host of *The Milky Way Starlight Theater*, heard each week on the Rhythm and News service of Jefferson Public Radio. Richard's weekly commentary, *Waiting for the Mothership*, can also be heard weekly on *The Jefferson Daily*.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris* translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (April 17 - September 22); *Arcadia* by Tom Stoppard (through July 7 and September 24 - October 26); *The Darker Face of the Earth* by Rita Dove (July 24 - October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (June 4 - October 6); *Coriolanus* (June 5 - October 4); *Love's Labor's Lost* (June 6 - October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (March 27 - October 26); *Strindberg in Hollywood* by Drury Pifer (through June 23); *Cabaret Verboten* translated and adapted by Jeremy Lawrence (July 3 - October 27). (541)482-4331.

◆ *A Bright Room Called Day* by Tony-award winning playwright Tony Kushner will be presented by the Southern Oregon State College Department of Theatre Arts. The play tells the story of a group of friends living in 1930s Berlin, and of the changes in their lives as democracy succumbs to national socialism. The production will run on selected dates through March 10. Ticket prices are \$9 each with discounts available for seniors and students. Performances begin at 8pm with a 2pm matinee on Sunday, March 10. All performances take place on the Dorothy Stolp Center Stage in the Theatre Arts Building on the SOSC Campus. (541)552-6348.

◆ The Oregon Cabaret Theatre celebrates its eleventh season of musical entertainment with *A Closer Walk with Patsy Cline*. The show will feature a treasury of classic Cline hits including *Crazy, Sweet Dreams, Walkin' After Midnight* and *I Fall to Pieces*. Performances begin at 8pm Thursday through Monday, through April 1. Call for information. (541) 488-2902.

Music

◆ Mark Jacobs' *Mandala*, a short piece for timpani and orchestra, will be presented by the Rogue Valley Symphony and will celebrate the arrival of the Symphony's new timpani. For both Symphony and composer, *Mandala* is a first commission. In addition, cellist Steven Pologe will perform as soloist in Saint-Saëns' Cello Concerto and Faure's *Elegy*. Led by Arthur Shaw, conductor, the orchestra will also play Schumann's *Manfred Overture*, Stravinsky's Suite No. 2 for Small Orchestra, and Copland's *Appalachian Spring*. Three performances are scheduled: 8pm on

March 8 at the Assembly of God Church in Grants Pass; 8pm on March 9 at South Medford High School; and 4pm on March 10 at the SOSC Music Recital Hall in Ashland. Stop by Evergreen Federal in Grants Pass or call (541)488-2521.

◆ Emilio Delgado of *Sesame Street* will join conductor Arthur Shaw to host the Symphony's Target Discovery Concert on March 16 at South Medford High School. Recommended for families with children five and over, cost will be \$3 per person or \$10 per family. Tickets will be available at the door or at Home At Last in Ashland, Brownells' in Grants Pass, and Britt Festivals Box Office in Medford Center. (541)488-2521.

◆ The following events will be presented by Southern Oregon State College, Department of Music: Sunday, March 3, 3pm, Faculty Recital: Dr. Frances Madachy-piano; Friday, March 8, 8pm, Symphonic Band Concert; Thursday, March 14/8pm SOSC Jazz Concert; and Sunday, March 17, 3pm SOSC Choirs Concert. All events are held in the SOSC Music Recital Hall. (541)552-6101



Kaye Glasse portrays Patsy Cline in the Oregon Cabaret's production of *A Closer Walk with Patsy Cline*.

◆ The Cavani String Quartet appears as part of Chamber Music Concerts' twelfth season on Saturday, March 16, at 8pm at the Southern Oregon State College Music Recital Hall. Featured will be Mozart's Adagio and Fugue, K. 546, Bartok's String Quartet Number Two, and Mendelssohn's Octet in E-Flat. (541)552-6154

◆ St. Clair Productions presents Cindy Mangsen and Steve Gillette in concert on Friday, March 22 at 8pm at Carpenter Hall in Ashland. Tickets are available at Cripple Creek Music. (541)482-4154.

◆ A Tenth Year Anniversary Concert entitled "Of Frogs and Flowers, Songs of the Natural World" will be presented by the Southern Oregon Repertory Singers with Dr. Paul French, Director, on Friday, March 22 at 8pm at North Medford High School Auditorium, and on Saturday, March 23 at 8pm at SOSC Music Recital Hall. SORS will be accompanied by alumni, select high

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

school choristers, and founding director Ellison Glattly, in a gala concert featuring Morten Lauridsen's *Les Chanson des Roses*, Norman Dinerstein's *Frog Songs*, and other natural surprises. Tickets are available at Molly Reed Interiors in Medford, Treehouse Books, Ashland, or at the door. Call for information. (541)482-6476.

◆ The One World Series at SOSC continues with The Blind Boys of Alabama on Saturday, March 9 at 8pm in the SOSC Music Recital Hall. The group was formed by Clarence Fountain at the Talladega Institute for the Blind in Alabama in 1939 and modeled on traditional gospel harmony groups. The basic foursome has been together ever since, seasoning their music with blues, funk and soul. Reserved seating only \$22 general, \$11 students. (541)552-6461.



The Blind Boys of Alabama perform this month in Ashland as part of the One World series.

Exhibits

- ◆ James Luna: Tribal Identity shows at The Schneider Museum of Art through April 5. (541)552-6245.
- ◆ In celebration of National Women's History Month, Hanson Howard Gallery offers the exhibit Kindred Spirits. Featuring Gallery artists Bruce Bayard, Judy Howard, Robert Johnson, Denise Kester, Marie Maretka, Guy Peder-son, Stacie Smith and Claire Barr-Wilson. An opening First Friday Reception will be held on March 1 from 5-7pm. Gallery hours are Tuesday through Saturday 10:30 to 5:30 and 11 to 2 on Sunday. 82 N. Main Street in Ashland. (541)488-2562.

The Penningtons



Other Events

◆ The Penningtons & Friends, an evening of tap dance and jazz music, appear on Friday, March 1 and Saturday, March 2 at 8pm. The Carpenter Hall program will consist of original choreography by Denise Pennington, Suzanne Seiber and Jim Giancarlo, and jazz music by the The Three Jazz Guys, as well as improvisational tapping and music. Tickets for the event are \$10 for general, \$7 for students, and can be purchased through the Oregon Cabaret Theatre box office at First & Hargadine. (541)488-2902.

◆ The Fourth Annual Ashland New Plays Festival will be presented by ArtWork Enterprises, Inc., March 8 through 15. (541)858-7164

◆ Trek Into Spring will be presented by the Southern Oregon Historical Society through April 26 at the History Center in Medford, as part of the Community Collects exhibit. A Star Trek afternoon is planned for March 2, noon to 4pm, to honor the originator, Gene Roddenberry. Stop by the Center or call for more information. (541)773-6536.

◆ Faces in Places will again open for its final appearance in the Jacksonville Museum of Southern Oregon History. The exhibit explores the texture of the Rogue Valley through its people and history and will continue through April 21. Call the Southern Oregon Historical Society for further information. (541)773-6536.

Other Events

◆ Lions, Tigers & Bears, Oh My! Conservation and the Sportsman will be featured at the Pacific Northwest Museum of Natural History in the traveling exhibit hall through March 10. The exhibit, created by Museum Curator Tony Kerwin, will feature some of the largest mammals in the world and the efforts of sportsmen to conserve those species and their habitats. Touring the exhibit is free to members and with paid admission to the Museum for non-members. For more information contact the museum at 1500 E.

Main Street, Ashland. (541)488-1084

KLAMATH BASIN

Music

◆ The Ross Ragland Theater presents Duffy Bishop in concert on Saturday, March 16 at 7:30pm. An entertainer from the Northwest, Ms. Bishop carries on a tradition of vocals including ballads, R&B, blues, country, punk and jazz. Tickets are \$12, \$10 and \$8. (541)884-LIVE

Other Events

◆ New York Roller Express will be presented by the Ross Ragland

Theater on Saturday, March 9 at 7:30pm. Precision dance, mime, acrobatics, hip-hop and juggling - all on wheels. Performers have varied background in ballet, artistic roller skating, ice skating and traditional modern dance. (541)884-LIVE

COAST

Music

◆ The Cavani String Quartet will be presented as part of the Redwood Theatre Concert Series and Friends of Music on Sunday, March 10 at 3pm. These musicians are faculty members at Cleveland Institute of Music and serve as the quartet-in-residence, as well as making a name for themselves around the country. The Quartet, with guest violist Erika Eckert, will play the Mozart G minor Quintet, plus quartets by Beethoven and Shostakovich. Contact the Friends of Music for more information at PO Box 7893, Brookings, OR 97415 or phone (541)469-5775.

UMPQUA VALLEY

Theater

◆ Running in repertory beginning in March is the drama set in the world of academia, *Oleanna*, along with the romantic comedy *Shirley Valentine*. Presented by Umpqua Actors Community Theatre, performances take place March 22, 23, 29, 30, April 5, 6, 12, 13 and 14 in the Betty Long Unruh Theatre. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door unless sold out. (541)673-2125

Exhibits

◆ The 1996 Palate to Palette Celebration will be held on March 2 at the Umpqua Valley Art Center. The theme is Feathered Friends Birdhouses, and these works will be auctioned. Contact the Umpqua Valley Arts Association at (541)672-2532.

NORTHERN CALIFORNIA

Music

◆ Yreka, AT LAST! continues its 1996 Performing Arts Season with classical guitarist Robert Bluestone on Sunday, March 3 at 3pm. Presented at Yreka Community Theater, tickets are \$10 or \$8 and may be purchased by contacting the Theater Center in Yreka. (916)842-2355.

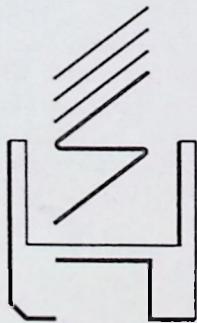
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RECORDINGS

John Baxter

Imports of Import

Jazz is now, finally, widely regarded as one of America's most significant cultural exports. But it is also true that many American jazz musicians have had to leave home to find truly appreciative - and paying - audiences. The late tenor saxophone legend Dexter Gordon, for example, spent most of his career in Europe, and only in his later years was he able to command significant audiences in the U.S. And Gordon was essentially a late bop player. American *avant-gardists* are even harder pressed to find audiences in the U.S., and so musically adventurous luminaries like Cecil Taylor, Steve Lacy, and Anthony Braxton are much better known in Europe and Japan than in this country. Huge chunks of the recorded output of these artists are on European record labels.

So, if many American jazz artists go unnoticed in their own land, imagine the fate of European jazz artists in the U.S. Sure, there are exceptions: the lineage of French jazz violinists from Stephane Grapelli down through Jean-Luc Ponty are well-known here, as is, of course, Django Reinhardt. Some of the ECM label's improvisational artists, most notably the Norwegian saxophonist Jan Garbarek, have attained some marginal U.S. sales. But Europe boasts a rich and varied improvisational scene whose artists are virtually anonymous in this country: guitarists like Derek Bailey, Philip Catherine and Christy Doran, percussionists like Fritz Hauser, Han Bennink, Aldo Romano, Pierre Favre and Fredy Studer, reed players like Urs Leimgruber and John Surman, bassists Barre Phillips and Jean-Francois Jenny-Clark, trumpeters Franz Koglman and Manfred Schoof, pianists Django Bates, Irene

Schweizer, and Jasper Van't Hof, and the endlessly creative Vienna Art Orchestra - to name but a handful.

Some of this anonymity is due to the fact that, while many American jazz players have gone to Europe to survive, most of the European jazz players have never had to leave home to get paying gigs. Jazz never had its equivalent of the British Invasion - Marian McPartland and George

Shearing notwithstanding. Here too, American jazz lovers' chauvinism comes into play. How could white Europeans (and the argument extends to white Americans) possibly understand, much less play, an African-American art form?

IN THE CASE OF THE
EUROPEAN IMPROV SCENE,
THE MUSIC HAS COME TO
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ORCHESTRA, AS AN EXAMPLE,
IS NOT JUST A EURO-DISNEY
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ENSEMBLE OF CHICAGO.

important, but does the pop music of Mozambique and Angola lack something because it is so strongly influenced by Cuban music? Is Toots Hibbert less of a reggae artist because he's so strongly influenced by American R&B singers like Marvin Gaye? You argue if you want to: I just want to hear the music.

In the case of the European improv scene, the music has come to grips both with American jazz and with the traditions of European music. So the Vienna Art Orchestra, as an example, is not just a Euro-Disney version of the Art Ensemble of Chicago. European improvisational music not only subsumes the advances of Ayler and Coltrane, but also the austere, craggy heights of modernists like Schoenberg, Webern and Berg, the neo-classicism of

Stravinsky, and the difficult post-modern music of Boulez, Stockhausen and Xenakis. What's more, you'll hear everything from cabaret music (itself influenced by jazz) and the dark pop of Kurt Weill to folk influences and the humor of the circus band.

Two recent releases document the European improv scene from different perspectives. *Half a Lifetime* (UNIT UTR 4068-2 CD), a two-CD set from Swiss percussionist Fredy Studer and Irish guitarist Christy Doran, gathers together rarities and wonderful errata from nearly twenty-five years of these two musicians' collaborations. And Swiss pianist Irene Schweizer has just released her fifth volume of duets with percussionists, this time around with Dutch drummer Han Bennink (Intakt CD 010).

Irene Schweizer-Han Bennink is a live recording from a Zurich jazz club. Unlike the *avant-garde* range of her last release with Swiss percussionist Pierre Favre, and especially her release with *avant-garde* drum giant Andrew Cyrille, Schweizer sticks to a more structured jazz program on this set, with renditions of *Just A Gigolo*, Monk's *Hackensack*, and her own Monkish *Verzweigelt*. Han Bennink plays with a riotous sense of humor that belies the asceticism of many of Europe's improv percussionists (Favre, Fritz Hauser). Instead of a swinging ride cymbal line to accompany Schweizer's almost conventional approach to *Just A Gigolo*, for example, Bennink rolls all over his drum kit, conjuring the image of a drunk stumbling down an alley with his foot caught in a bucket.

Schweizer's pianism shows a probing intellect, and she reels off ideas at blinding speed. On first hearing, her style shows shades both of Cecil Taylor's multi-dimensional polyrhythms and the large-scale angularities of Mal Waldron and Randy Weston. But she plays also with a solid sense of classicism, less breathtaking than Taylor but certainly more approachable. On this release, perhaps more than her first four piano-drums dates—and probably due to Bennink's mischievous drumming—Schweizer plays in every sense of the word, with a freewheeling sense of joy. Together, Schweizer's five piano/drum releases (all on the Swiss Intakt label) form a significant body of work, as comprehensive an exposition of the complexities of the European jazz/improv scene as anyone has yet accomplished. It is a shame that Schweizer's prodigious talent is not better known in this country.

Studer and Doran's *Half A Lifetime* collects performances from the '70s, '80s and '90s from a variety of ensembles, including the supergroup OM (with Brazilian drummer Dom Um Ramao, American expatriate reedman Charlie Mariano and Dutch keyboardist Jasper Van't Hof) and the band Red Twist & Tuned Arrow. Many of these performances have never been released, but they still represent a core sample of the prolific work of these two artists. And in many ways this collection represents a sample of the entire musical scene's triumphs and excesses, from breathtakingly energetic group improvisations to self-indulgent deconstructed noise. Fortunately, the former prevails.

Included are two tracks from the group OM, which venture into a world music-jazz fusion. And OM was active in the mid-1970s, long before Paul Simon and David Byrne gave African and Brazilian music their hip seal of approval. One of the OM tracks is taken from their Tenth Anniversary/Farewell concert in Switzerland in 1982, which gives it significance to collectors of the band's five albums. Also present are two selections of the group Red Twist & Tuned Arrow, whose main aesthetic was pulse-quickenning electronic noise assaults. But this collection is more than just a tour of improv extremism. Doran's solo guitar piece *Solitude*, constructs an introspective, pastoral space with almost a New Age feel. And the track *Blind Willie*, recorded with the late American *avant-garde* electric guitar giant Sonny Sharrock during a raging storm atop Mt. Pilatus in Switzerland, explodes with elemental emotion, the gutbucket blues of the Gods. The weakest material in this set comes from Doran and Studer's 1993 tribute to Jimi Hendrix, a date which included keyboardist Django Bates, bassist Amin Ali and vocalist Phil Minton. The instrumentals superbly pay homage to Hendrix, but Minton's lame vocalizations are plain embarrassing. But these two tracks aside, this set is full of riches for the adventurous listener.

These two releases share a common thread: the sense of longevity and extended family of the European improv scene. Compacted though it may be by densities of culture and geography, and often open to the criticism that it is a pale (pun intended) cousin to American improvised music, this music has still remained true to itself by sticking to a vision of adventure and experiment, much like Europe has always opened its arms to American jazz. It's important to

point out that American *avant-garde* musicians like Cecil Taylor, Anthony Braxton, George Lewis, John Zorn, and Steve Lacy often seek these European musicians as collaborators, too. While this music may be at once more and less than jazz, and carries with it considerable challenges to a listener unfriendly to dissonance, its rewards are many, starting with an introduction to a large family of virtuoso improvisors.

A NOTE ON THE DISCS: These releases are all on Swiss labels, but are distributed in the U.S. by North Country Distribution, and should be available through the Public Radio Music Source at 1-800-75-MUSIC. If you are interested in all five of Irene Schweizer's piano/drum duet albums, they are: Schweizer-Moholo (Intakt 006); Schweizer-Sommer (Intakt 007); Schweizer-Cyrille (Intakt 008); Schweizer-Favre (Intakt 009) and Schweizer-Bennink (Intakt 010). M

John Baxter is Jefferson Public Radio's Program Director.

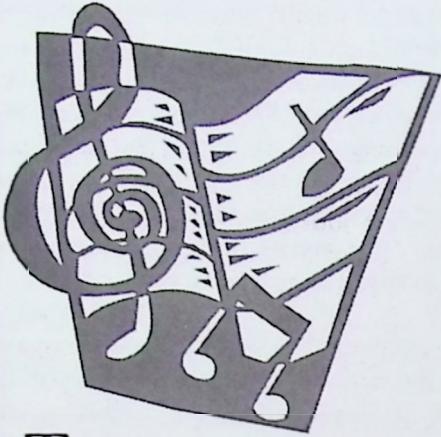
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CLASSICS & NEWS



COMPACT DISCOVERIES

Fred Flaxman

Classical Beatles

Like Gershwin and Schubert before them, Paul McCartney and John Lennon were able to turn out one beautiful tune after another. But the Beatles' singing and the rock style of their songs have kept many classical music lovers—myself among them—from enjoying these great melodies. No longer.

Lately there have been so many classical treatments of Beatles music released on CDs that I have been able to devote a small section of my CD collection to them. My two favorites so far are *Ofra Harnoy & The Orford String Quartet Play The Beatles* (Fanfare DFCD-6002) and *Norwegian Wood*, with the Trio Rococo (RCA 74321-92488-2).

When I hear *Eleanor Rigby*, *Michelle* and *Yesterday* performed in a classical manner with a superb string quartet and cello soloist, I realize how important to me acoustical instruments are. I have never been able to appreciate the sound of electric guitars, synthesizers, or the Beatles vocal chords. The harpsichord, the organ and the bagpipes are the only acoustical instruments which affect me in a similar manner, driving me up the wall and out of the room faster than Rachmaninov could play his transcription of Rimsky-Korsakov's *Flight of the Bumblebee*.

Doug Riley's romantic arrangements for Ofra Harnoy and the Orford String Quartet bring out the beauty of ten Lennon-McCartney tunes plus one (*Something*) by George Harrison. The CD goes by very fast: (1) because I enjoy it, and (2) because, unfortunately, it is only 33 minutes long! Why didn't they "classify" another 33 minutes of Beatles tunes and give us a 66-minute CD for the same price?

The combination of instruments used on the *Norwegian Wood* album is more unusual, and most aesthetically appealing. The Trio Rococo, a Danish group, consists of Niels Eje, oboe and oboe d'amore; Inge Mulvad, cello; and Berit Spaelling, harp. They play with soft enthusiasm and understated emotions. The

results are impressionistic and relaxing.

This album, which lasts a respectable, if not overly generous, 55 minutes, also starts with *Eleanor Rigby* and contains *Yesterday*, *Michelle*, *Here, There and Everywhere*, *In My Life*, *And I Love Her* (a harp solo), and *The Fool on the Hill*. There is, likewise, only one George Harrison tune, but this time it's *Here Comes the Sun*. Additional Lennon-McCartney songs here include *Because*, *Day Tripper*, *Blackbird*, *For No One*, *All My Loving*, *I Am the Walrus*, *She's Leaving Home* and, of course, *Norwegian Wood*.

Somewhat less successful, in my opinion, are the three other CDs I'm going to mention here: *While My Guitar Gently Weeps: Beatles Hits Performed on Classical Guitar*, performed by Elias Barreiro (Intersound Fanfare 3536), *From Yesterday to Penny Lane* (Spartacus 22301), and the new release from Philips (314-528-922-2) misleadingly titled *Paul McCartney: The Family Way, Variations Concertantes, Op. 1*.

Although *While My Guitar Gently Weeps* is performed on an acoustic guitar, it sounds as though it were a mechanical instrument played by a computerized robot—all the notes are there and they are all correct, but where's the human emotion? I find this disc flat, boring and disappointing. I had thought classical guitar transcriptions of Beatles tunes was a good idea. It may be, but you wouldn't know it from this performance or these arrangements.

From Yesterday to Penny Lane is a Mexican recording featuring the Sinfónica Nacional de Cuba performing the *Suite for Guitar and Orchestra* arranged by Leo Brouwer from seven Lennon-McCartney songs, plus six short, non-Beatles pieces written or arranged by Brouwer and others. The brief program notes are in Spanish only. The arrangements of everything on this CD are a bit too Mantovani-ish for my taste, but the *Suite for Guitar and Orchestra* makes pleasant, if not exciting, listening.

The new Philips release is a blatant, commercial attempt to exploit the Paul McCartney name, which wouldn't be too troublesome if the CD were worth purchasing anyway. But it is not.

In 1966 Paul McCartney composed the soundtrack for a totally forgotten movie called *The Family Way*. Canadian guitarist Carl Aubut was asked to prepare a new recording of the classical tracks from this score, a task he describes in the program notes as "difficult" because "the length of the tracks—sometimes only ten or 15 seconds long—made it difficult for the average listener to appreciate..."

Aubut's solution to this problem was to take a McCartney theme from the film score and write a set of variations for guitar, flute, clarinet and string quartet. The result, unfortunately, is a rather tedious repetition of the very short McCartney theme throughout nine uninspired, uninteresting, unimaginative variations.

If presented more honestly, this CD would have been titled *Variations on a Theme by Paul McCartney* by George Martin and Carl Aubut. These two are given credit for arrangements and orchestration within the program notes but not on the CD's cover. There Paul McCartney's name is what stands out in large type, followed by the name of the piece and the extra-deceptive "Opus 1," giving consumers the false impression that this was McCartney's first attempt at composing classical music. It wasn't his attempt at all, and it wasn't his first, which, I suppose, was his *Liverpool Oratorio*. Then, too, he had plenty of help putting that work together, since McCartney, for all his talent, can't read or write music, much less orchestrate it.

The Philips CD also contains three other minor works that don't pretend to be by Paul McCartney, none of which would ever sell in any quantity if his name were not prominently displayed on the cover.

Come to think of it, this album really should have been called: *Paul McCartney: Let the Buyer Beware—Variations Concertantes and Other Music for Cash Register, Consumer, and Orchestra of Thieves* by Philips Marketing. That, at least, would have been calling a spade a spade. ▀

Fred Flaxman's complete Compact Discoveries columns are now available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator is: <http://www.classical.net/music/recs/reviews/flaxman/index.html>.

TUNED IN From p. 3

Comings and Goings in News

January brought changes in JPR's news department. Following on the heels of the resignation of our last permanent news director, Annie Hoy, about 18 months ago, our new news director, Lucy Edwards, arrived with the new year. Lucy comes to Jefferson Public Radio from San Antonio where she has reported for NPR, Monitoradio, and a host of other national programs as well as worked in public television. She brings an energetic and thoughtful presence to JPR's news department and everyone who participated on the search committee to bring Lucy to Ashland was immediately impressed with her and anxious to have her join the JPR team.

In the 18-month interval during which we sought a permanent news director, our news department was managed by Keith Henty (who was on "loan" from Rhythm and News' *Open Air*), and more recently by Jeff Brady, who has served as Acting News Director from July, 1995 until Lucy's arrival.

Keith did a marvelous job in taking over for a year. We fully expected that Keith has

been with Jefferson Public Radio for nearly a decade and his skills and dedication were well known. Jeff, on the other hand, cut his broadcast journalistic teeth in our news room. Originally a student and volunteer, his position as our Acting News Director was his first full-time professional post in the field. He has done an outstanding job. His thoughtful and persistent dedication to presenting the finest possible news coverage, his skill in managing the news department and his congenial presence in the studios, have all made the months preceding Lucy's arrival a period of real growth. Jeff's hard work has been valued by the entire staff. He leaves now take a broadcasting position in Bend and we shall miss him.

So January is a slightly bittersweet month. We welcome Lucy's arrival. At the same time we shall miss Jeff and salute his tremendously successful tenure at Jefferson Public Radio News. ▀

Ronald Kramer is JPR's Director of Broadcasting.

ARTSCENE From p. 29

◆ The combined forces of the Shasta Symphony Orchestra and the Shasta Community Chorale present Johannes Brahms' *A German Requiem* on Sunday, March 10 at 3:15pm in the Shasta College Theater. Judith Knowles conducts, with soloists Brenda Grimaldi, soprano, and James Gentry, baritone. (916)225-4946.

◆ The 25th annual Northstate Reading Conference will be held on March 7 - 9, and on Friday, March 8 at 7pm the group Trout Fishing In America will perform at the Redding Convention Center. The event is free and appropriate for children and adults. A folk duo, Trout Fishing in America, has performed at the New Orleans Jazz Festival, the Kerrville Folk Festival, the White House Easter Egg Roll and at the Philadelphia International Children's Theater Festival. (916)224-4130

◆ The Freeway Philharmonic appears at College of the Siskiyous as part of their Performing Arts Series on Friday, March 15 at 7:30pm in the Theatre. The group holds the distinction of

being the first and only internationally released Chapman stick, viola, guitar and drumcussion band, combining jazz, pop and rock, and classical music. (916)938-4461

◆ Carrol McLaughlin, harpist, will be presented by Mount Shasta Community Concert Association on Saturday, March 16 at 8pm at the College of the Siskiyous Theatre in Weed. The artist combines the works of Handel, Pachelbel and Alzedo with favorites by Dave Brubeck, Vangelis, Scott Joplin and Harpo Marx. Ms. McLaughlin teaches at the University of Arizona, concertizes world-wide, and appears on radio and television. (916)926-4468

Other Events

◆ Silvia Martins, a dancer with international experience, performs contemporary dance in this solo program presented as part of the Yreka, At Last! 1996 season. The performance takes place on Sunday, March 24 at 3pm at the Yreka Community Theater. Tickets are \$10 and \$8. (916)842-2355 ▀

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FROM NATIONAL PUBLIC RADIO



BOOKS

Alison Baker

Unlocking the Air and Other Stories

Ursula K. LeGuin
Temple University Press
Harper Collins Publishers, 1996; \$21.00

Like a 200-pound canary that sits anywhere it wants to, Ursula K. LeGuin writes whatever she pleases. Her stories are shapeshifters that start out as one thing and then, before we can say "Jack Robinson," are transmogrified into something else. For a minute we're disconcerted, a little irritated. It's only when we thoroughly suspend our disbelief that we start to acquire a taste for LeGuin's brand of fantasy.

Reading the eighteen stories in her new collection, *Unlocking the Air and Other Stories*, I got the feeling that LeGuin would like to be a shapeshifter herself. It's easy to imagine her thinking, "Wow! I wonder what it's like to be _____ (invisible, the wife of a tree, Persephone)!" Lacking the ability to mutate, she writes a story to find out.

The first story clues us in at once that the author is as interested in the process of creating a story as in pleasing her readers. "Half Past Four" is like one of those writing exercises where the teacher hands the class a set of elements--one unwedmother, one pair of divorced parents, one person with Down's syndrome--and each student comes up with a different plot. LeGuin risks annoying readers who expect a traditional narrative when she reorchestrates her own characters half a dozen times. But halfway through, we realize she knows what she's doing: the writing exercise metamorphoses into a surprisingly

complex story, complete with an epiphany that gives a sudden deeper meaning to everything that went before.

LeGuin's stories run along a continuum of the imagination, from total realism to a waking nightmare where blood runs from the faucets.

66

LEGUIN'S FANTASIES
ARE SUCCESSFUL,
I THINK,
BECAUSE THEY'RE
ROOTED IN RECOGNIZABLE
HUMAN LIFE.
HER CHARACTERS
ARE REAL PEOPLE
TO WHOM THE WEIRD
IS JUST ANOTHER
MATTER OF FACT.

At the realistic end of the spectrum, "Standing Ground" takes us into the minds of both the anti-abortion activists picketing a clinic and the mother and daughter who need its services. In "Limberlost," a funny story rife with real-life details of forest, creek, and the sequelae of vegetarian bean suppers, a thoroughly prosaic novelist spends an uncomfortable weekend among poets and artists at a sort of New Age Conference in the redwoods.

Farther into the stratosphere, in "Daddy's Big Girl," little Jewel Ann grows up, and up, and up; at fifty feet, she starts to disappear. And in "Olders" a warrior brought home wounded from battle slowly hardens into a tree.

Some tales are strangely familiar, albeit fractured, like "The Poacher," in which a woodcutter's son hacks his way through a thick briar hedge to find himself in a somnolent kingdom where even the honeybees lie in a deep sleep; in the castle sleeps a beautiful girl who has pricked her finger on the spindle of a spinning wheel...

LeGuin's fantasies are successful, I

think, because they're rooted in recognizable human life. Her characters are real people to whom the weird is just another matter of fact. The residents of the eponymous town of "Ether, OR," are just plain folks: ranchers with drinking problems, women fretting about aging. They see nothing odd in the fact that the town—well, it drifts around. As one resident says, "...Ether itself has never been in the Cascades, to my knowledge. Fairly often you can see them to the west of it, though usually it's west of them, and often west of the Coast Range in the timber or the dairy country, sometimes right on the sea."

Some of these pieces are slight, and a couple feel as if, when given the chance to fly, they didn't quite get off the ground. But, perhaps because of LeGuin's rather formal prose style, many of the stories have about them the stateliness of myth, as if they contain definitive answers to deep questions—they explain the meaning of life, if only we could interpret the symbols.

In *Unlocking the Air* we follow a handful of characters through the last days of the collapse of a Central European government, and when at last we stand in the public square among the cheering thousands, the author tells us, "This is a fairy tale, and you know that in the fairy tale, after it says that they lived happily ever after, there is no after...Do not ask if the poisoned fields grew white again with grain. Do not ask if the leaves of the forests grew green that spring."

LeGuin isn't handing out answers; for her the story's the thing, and it's the telling of it that matters. "...we do not ask what happened after," she goes on. "But we can tell the story over, we can tell the story till we get it right." M

Alison Baker's second story collection is *Loving Wanda Beaver*. She lives in Ruch, Oregon.

POETRY

The Odds

BY MAXINE SCATES

It was the night I called my mother *obtuse*
watched her turn to me
face flushed with anger as she said
Don't use words I can't understand.

I'm remembering as my father and I
sit on a bench at the Veterans Home
as he says thoughtfully,
"I might have been what you call illiterate,
might have forgotten how to read
if I hadn't kept reading after I dropped out,"
as I recall the stack of books
he'd take with him
even as he closed the bedroom door
on a Friday night for a weekend binge.

Now he's asking me the meaning of *tenure*,
how it works, what I might aspire to,
finishing a trade we began some minutes ago
when he explained *the odds* to me
by way of betting on Oakland
twenty to five in the World Series
our voices rising
because it's Veterans Day
and the "Vietnam Veterans on Harleys,"
the scheduled two o'clock event,
are circling this usually quiet plaza slowly,
revving their engines,
raising their fists to the older guys
who have come out of the wards to watch,
and as the Vietnam Vets snake their way
around this green enclosure,
I say, "This can't happen again,"
but he replies, "It will."

And I'm still thinking
of the night I called my mother *obtuse*.
Bobby, the kid next door who'd dropped out,
had left that day for Vietnam.
I was the college student on the block
with the two-fingered flag
of a peace symbol on the window of my car.
Both mother and I were just off work.
We'd argued all the way home
and arms full of groceries
we stood at the front door
where, once in, she'd go to the kitchen
to make us dinner
and I'd go to my room to study:
Even as I said the word I knew,
and though her anger stopped me
I wanted to laugh.
I'd already understood the odds.

Maxine Scales is the author of *Toluca Street* (University of Pittsburgh Press, 1989), which received the Agnes Lynch Starrett Poetry Prize and the Oregon Book Award. She has taught poetry and literature in the Oregon Artists in the Schools Program, at Northwest Writing Institute, Lane Community College, and as poet-in-residence at Lewis & Clark and Reed Colleges. *The Odds* is from her manuscript *Forgiveness*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the April issue is March 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

GOODS

ENERGY FOR THE BODY AND MIND with Super Blue-Green Algae! High in vitamins and trace minerals. 60-day, 100% money-back guarantee. Call for a free tape and information. (800) 927-2527 Ext. 0097.

A FRESH PERSPECTIVE - OUT OF AREA ATTORNEY. Extensive consultation for \$35. Civil litigation, family law, appeals. Russell Brand, 222 NE B Street, Grants Pass, OR 97526. 541/474-6270.

SOUND IS A TERRIBLE THING TO WASTE!
Open your arms and flex your fingers to our
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Bill Daves, Executive Training Manager	776-6557	Brad Gray, Chrysler Operating Partner	776-6490
Don Shangle, Fleet & Leasing Manager.....	770-7194	Bryan DeBoer, Honda General Manager.....	770-3774
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